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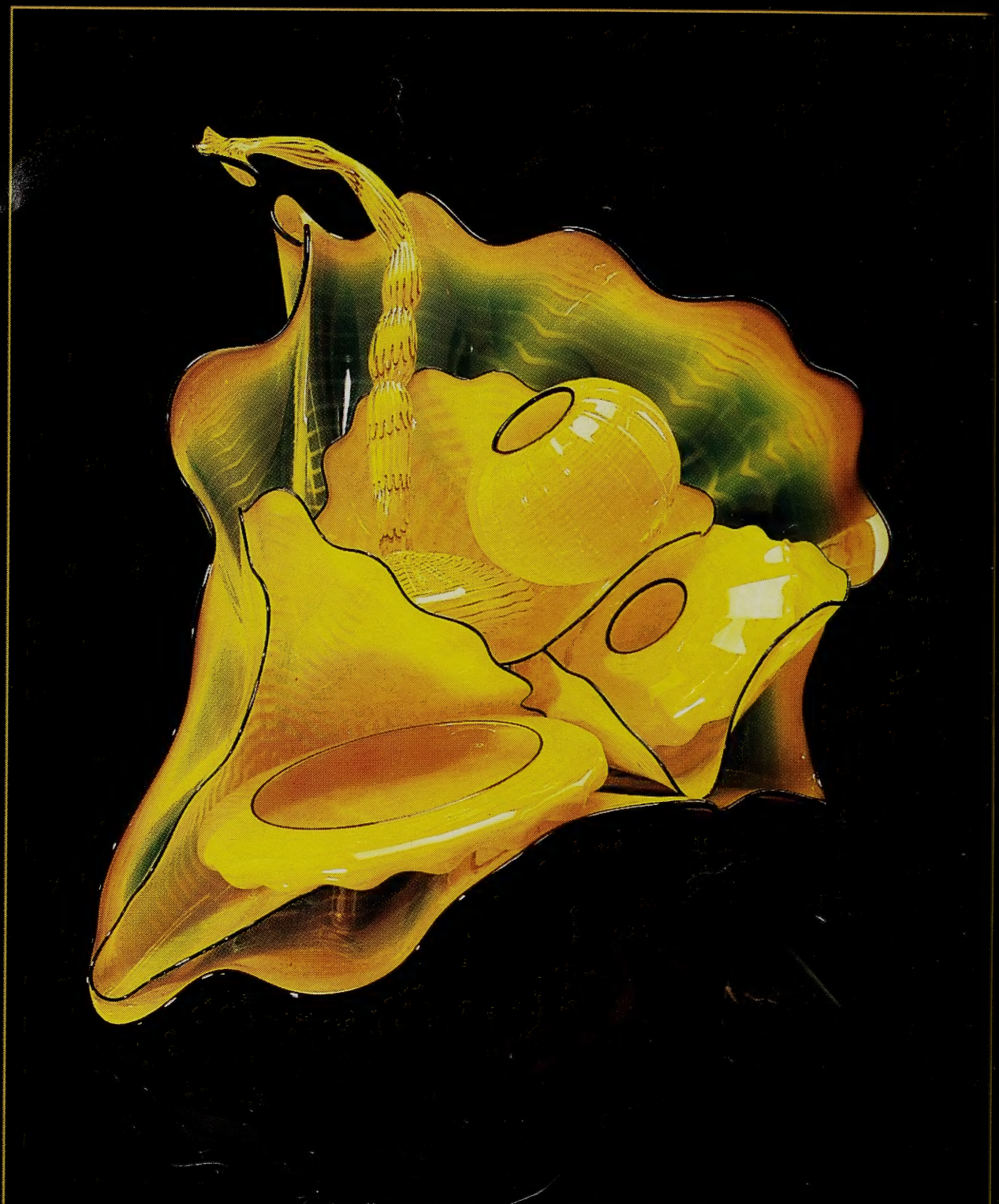
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Tanglewood

1997

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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their bud-



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

get, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to re-

A "Special Focus" Exhibit at the Tanglewood Visitor Center:
HEINZ WEISSENSTEIN'S TANGLEWOOD



Mary H. Smith

In 1938, at the age of twenty-seven, Heinz Weissenstein fled Nazi Germany for the United States with five dollars in his pocket and a Leica camera around his neck. His first summer in the United States was spent as a photography counselor at a children's camp in the Berkshires close to the Tanglewood estate where the Boston Symphony had begun holding its annual music festival two years earlier. A music lover, he was drawn to the festival and, in time, became Tanglewood's offical photographer. Mr. Weissenstein founded Whitestone Photo with studios in Lenox and New York City. When he passed away last year at the age of eighty-four, Heinz Weissenstein left behind a legacy of photographs that span forty-five years of Tanglewood's history. A selective exhibit of his photographs is currently on view at the Tanglewood Visitor Center.

The exhibit was mounted by the Boston Symphony Orchestra Archives with the assistance of the Historical Preservation Committee of the BSAV at Tanglewood. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Boston Symphony extends its thanks to Charlotte and Peter Weissenstein for making these photographs available. The photograph here shows Heinz Weissenstein, wearing camera and bow tie, flanked by three Tanglewood luminaries—Leonard Bernstein, Gunther Schuller, and Seiji Ozawa.

Tanglewood program photo credits: Boston Symphony Archives, Roger Farrington, William Mercer, Lincoln Russell, Walter H. Scott, Christian Steiner, Whitestone Photo

place the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. In addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend of jazz has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his thirteenth year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world. In 1994, the Tanglewood Music Center entered a new era with the opening of Seiji Ozawa Hall, which—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—now serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall and the opening of the Leonard Bernstein Campus, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings

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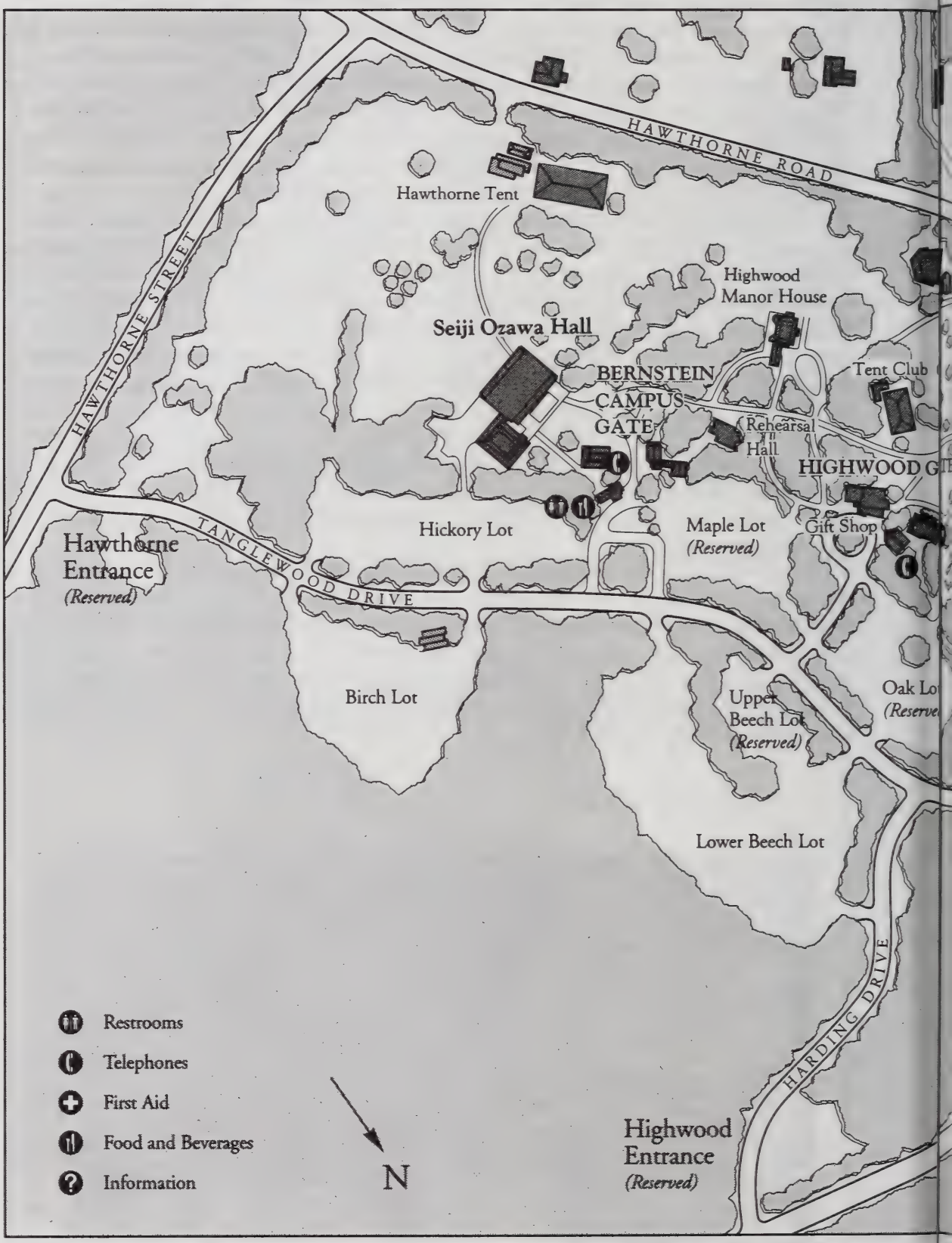
Throughout the summer the Tanglewood Music Center Orchestra performs in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

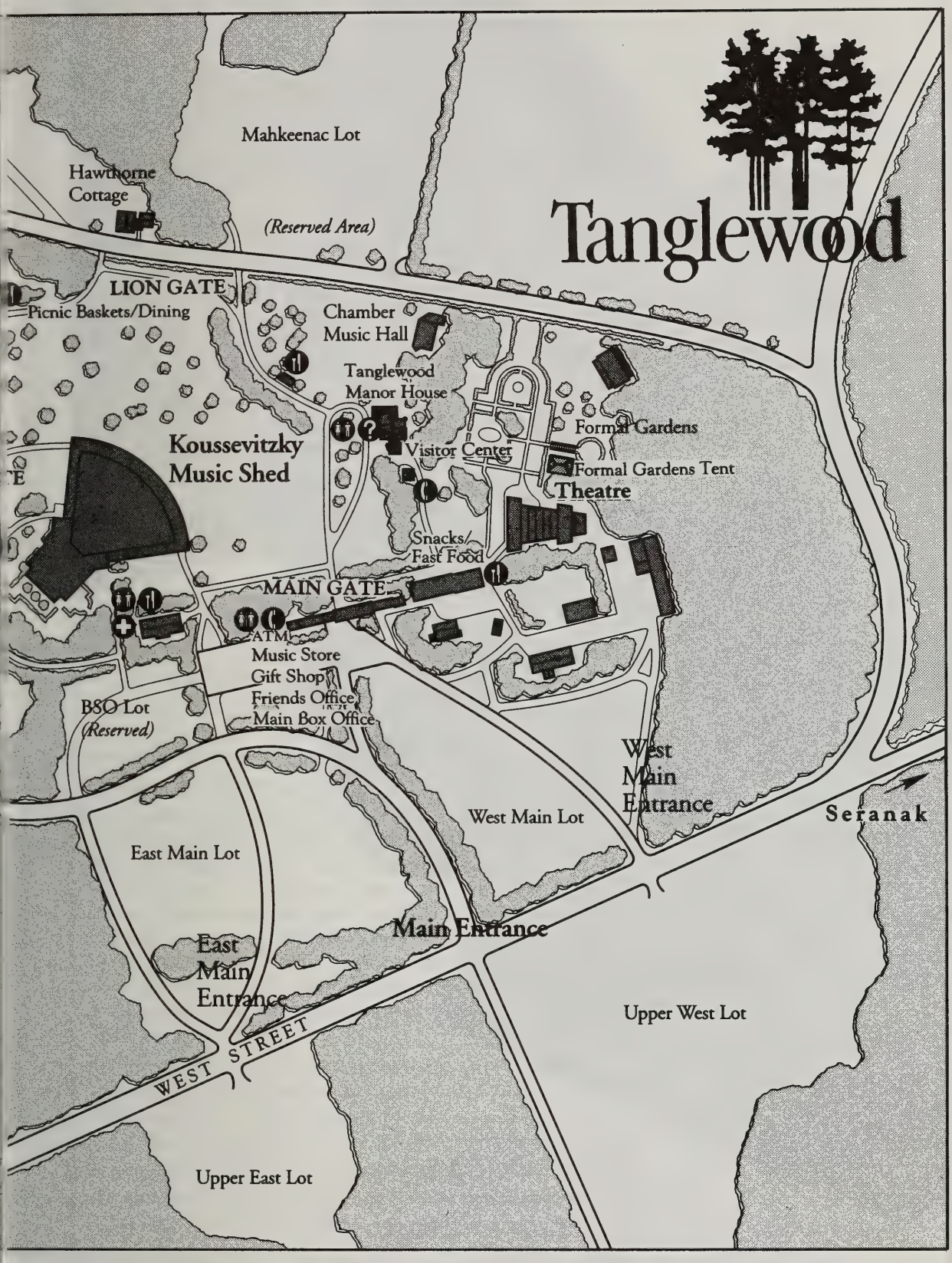
Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performmance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians; with a variety of programs for performers, composers, and visual artists.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra


HAWTHORNE ROAD
Hawthorne Tent
HAWTHORNE STREET
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Tent Club
Rehearsal
Hall
HIGHWOOD G
Hickory Lot
Maple Lot
(Reserved)
Gift Shop
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
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Tanglewood
Mahkeenac Lot
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Theatre
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Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall. Also please note that smoking on the lawn is restricted to cigarettes. In addition, smokers are respectfully requested to sit where their smoking will not disturb other patrons.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-1940. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-800-274-8499, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413)733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Please note that there is a service charge for all tickets purchased by phone.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $13 and available at the Tanglewood box office. Beginning this year, Tanglewood offers a half-hour pre-rehearsal talk about the program free of charge to ticket holders, beginning at 9:30 in the Shed.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

AUDIO SYSTEMS FOR THE HEARING IMPAIRED (portable FM-radio receivers with earphones) are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall. Please speak with an usher for more information.

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MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9:30am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9:30 to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



REST ROOMS, WATER FOUNTAINS, AND PAY PHONES, INCLUDING FACILITIES FOR THE HANDICAPPED, may be located on the map in the preceding pages.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Ozawa Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

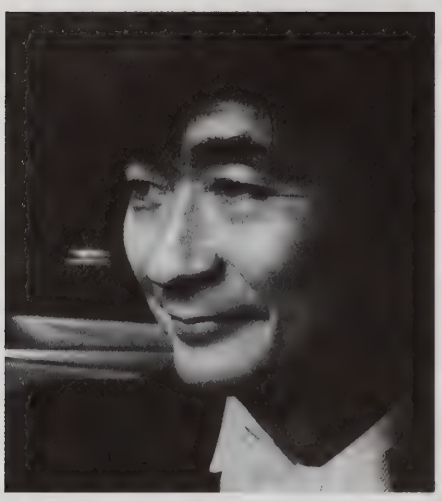
The Boston Symphony Orchestra is funded in part by the National Endowment for the Arts, and by the Massachusetts Cultural Council, a state agency.
The Tanglewood Music Center is supported in part by the National Endowment for the Arts and by the Helen F. Whitaker Fund.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions to be represented in the 1997-98 season by new works from Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco

Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

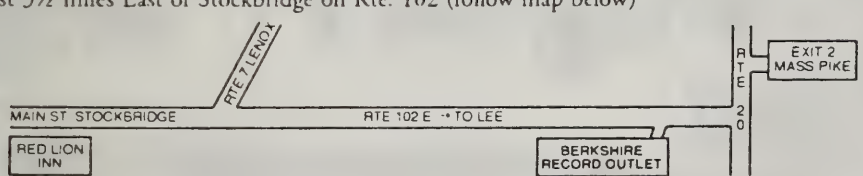
Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. New on RCA Victor Red Seal is Fauré's *Requiem,* with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus. EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream,* with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame,* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem,* with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra,* Prokofiev's *Peter and the Wolf,* and Saint-Saëns' *Carnival of the Animals,* also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1996-97

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

°Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Jerome Rosen

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Kelly Barr

*Wendy Putnam

§Joseph Conte

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substituting, Tanglewood 1997*



*Jerome Patterson
Charles and JoAnne Dickinson chair
*Jonathan Miller
Rosemary and Donald Hudson chair
*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity
*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
°Timothy Morrison
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs
§David Bamonte

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

Personnel Managers
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Harold Harris

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 116th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through the BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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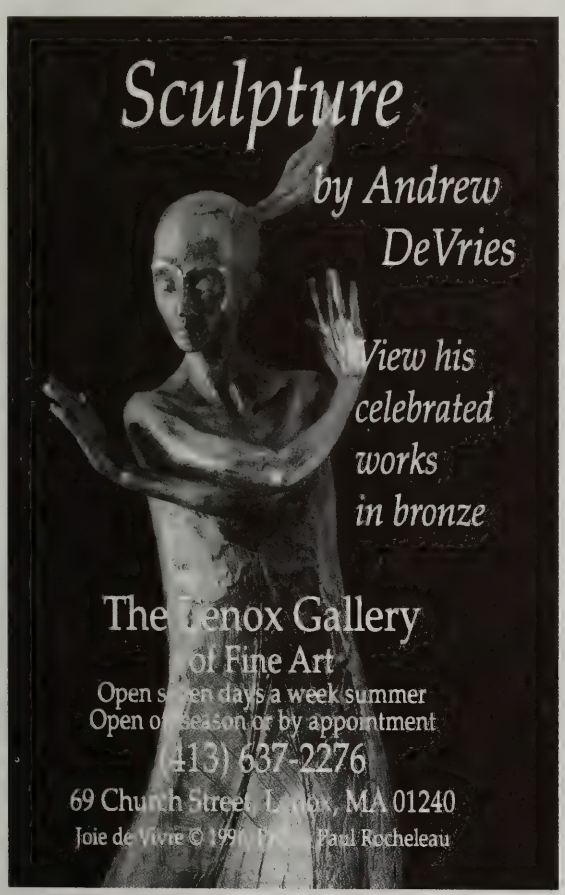
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culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for



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half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

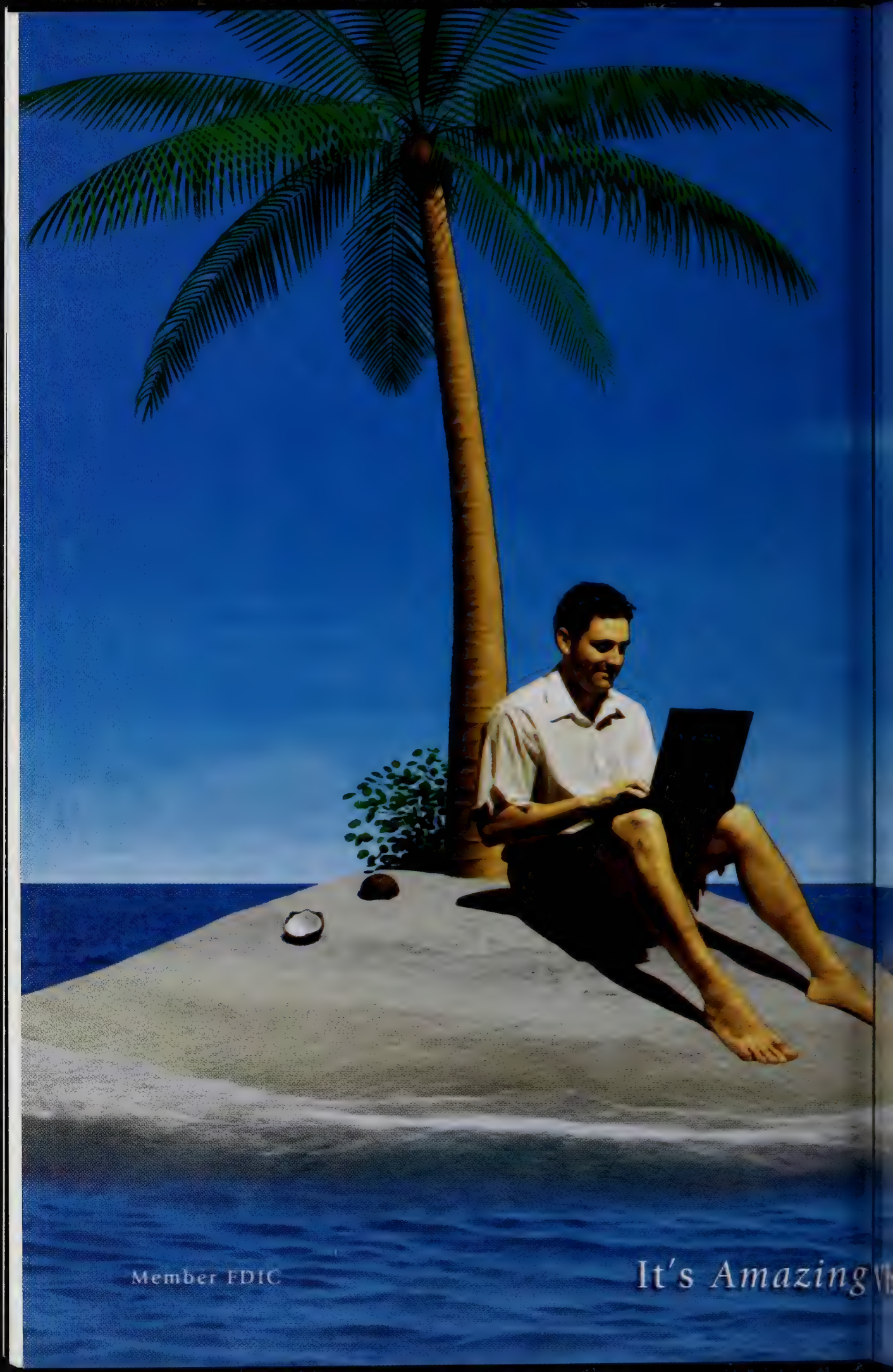
Now in his twenty-third season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Peter Lieberson, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Symphony Hall, September 1989


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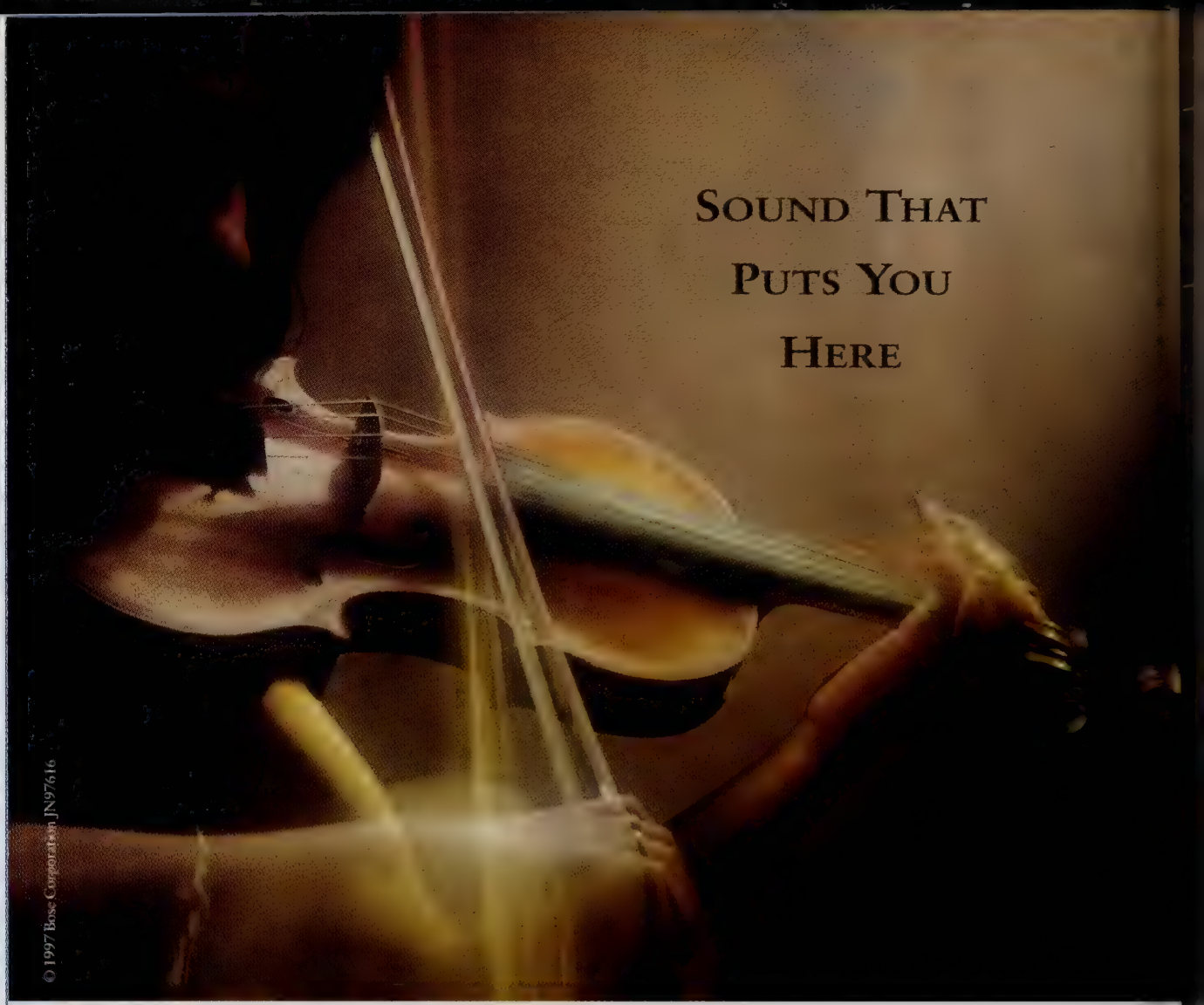
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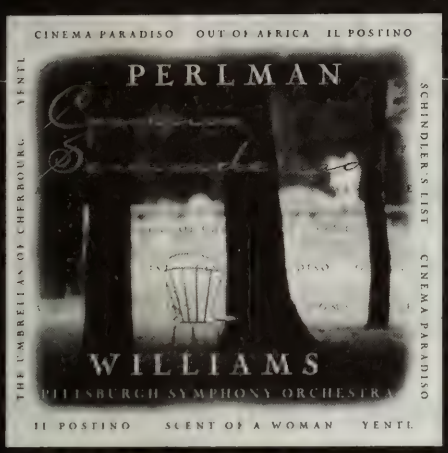
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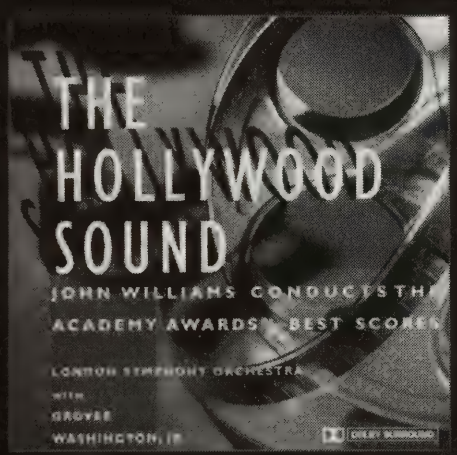
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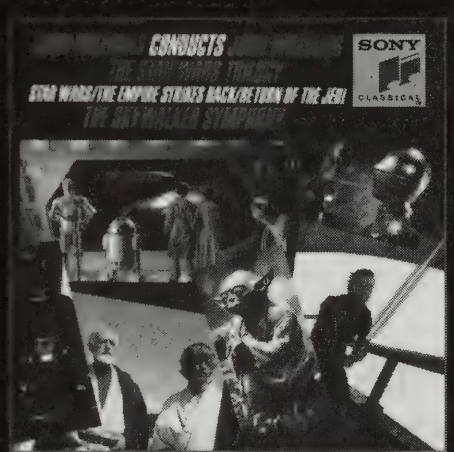
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Set & Costume Designer

Lucy Graham
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Lighting Designer

Costumes provided by the Drottningholm Court Theatre, Stockholm, Sweden

The Board of Directors of the Boston Early Music Festival
gratefully acknowledges Randolph J. Fuller's Leadership Gift
in support of costumes for this production.

There will be a brief pause between Acts I and II,
and a twenty-minute intermission between Acts II and III.

The Boston Early Music Festival's 1997 yearbook, containing additional program information for this performance, a complete libretto with translation, artist biographies, and detailed background material on Rossi's *L'Orfeo* and the Boston Early Music Festival & Exhibition, is on sale near the entrance to the Theatre.

Dramatis Personæ

in order of appearance

Augure [*The High Priest*] Jan Opalach
Endimione [*Father of Eurydice*] James Taylor
Euridice [*Endymion's daughter*] Cyndia Sieden
Nutrice [*Eurydice's nurse*] Laura Pudwell
Orfeo [*Apollo's son, in love with Eurydice*] Ellen Hargis
Aristeo [*Bacchus's son, in love with Eurydice*] Jennifer Lane
Satiro [*Aristeus's companion, the Satyr*] Curtis Streetman
Le tre Grazie [*The Three Graces*] Suzie LeBlanc
Wanda Procyshyn
Nancy Mayer
Amore [*Love, son of Venus*] Christine Brandes
Venere [*Venus, Goddess of Love*] Susanne Peck
Momo [*Momus, God of Bad-Mouthing*] William Hite
Apollo (Febo) [*The Sun-God*] Alan Bennett
Imeneo [*Hymen, God of Marriage*] Nancy Mayer
Giunone [*Juno, a Goddess and Consort of Jove*] Meredith Hall
Vecchia [*Venus disguised as an old woman*] Olof Lilja
Le tre Parche [*The Three Fates*] Suzie LeBlanc
Wanda Procyshyn
Nancy Mayer
La Gelosia [*Jealousy*] Olof Lilja
Il Sospetto [*Suspicion*] Wanda Procyshyn
Proserpina [*Consort of Pluto*] Suzie LeBlanc
Giove [*Jove, King of all the Gods*] Alan Bennett
Plutone [*King of the Underworld*] Jan Opalach
Caronte [*Ferryman at the River Styx*] William Hite
Bacco [*God of Wine*] Laura Pudwell
Serva di Euridice [*Eurydice's servant*]; Diavolo [*Devil*] Eleonora Fuser
Musicista al matrimonio [*Musician at the Wedding*] Steve Player
Servi di Plutone [*Pluto's attendants*] Paul Siemens, Erik Amblad
Cori di Augure, d'amici d'Euridice, di Baccanti [*Chorus*]
Patrick Gnage, Randy Brent McGee, Mark Sprinkle, Jon Szabo
Ninfe e Pastori, Driadi, Baccanti, Diavoli e Monstri [*Dancers*]
Lorraine M. Chapman, Kathleen McNulty, Tina Marie Walczak,
Christopher Alloways-Ramsey, Robert Miller Moore, Robert Underwood



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Mack Ramsey
Daniel Stillman

Percussion
John Grimes

Acknowledgments

Italian harpsichord after seventeenth-century prototypes, 2 x 8′, by Hubbard & Broekman (1985), courtesy Booth Simpson, Arlington, Massachusetts. Flemish single-manual harpsichord after Ruckers (1640), 1 x 8′, 1 x 4′, by Broekman (1974), courtesy Robert Schunemann, Watertown, Massachusetts. Percussion instruments provided by Harms Historical Percussion. Regal by John Watson, courtesy Rick Motylinski.

The Boston Early Music Festival thanks the following organizations and individuals for assistance with this production: Clifford and Elaine Bartlett and Brian King (King's Music), Peter Holman, Anthony Hicks, Paul O'Dette and Stephen Stubbs for the performing edition of *L'Orfeo*; The Shaughnessy Companies for providing aerialift equipment; Goodspeed Opera House for technical equipment; the Boston Lyric Opera for providing projection equipment for supertitles; the Boston Ballet for technical assistance; Haley & Steele, Art Dealers (91 Newbury Street in Boston's Back Bay) for technical support, and the entire staff of the Emerson Majestic Theatre.

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*Drottningholm Court Theatre Staff

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Synopsis

Act I

scene i

After a short overture, Act I opens to reveal a wooded grove set with an altar and attended by the Augur and his priests. Eurydice enters with her father Endymion and her nurse. Endymion has arrived to take counsel of the Augur and to look for happy omens in the impending nuptials of Eurydice and Orpheus (poet, musician, and son of Apollo). Endymion is preoccupied with fate but his daughter is optimistic: "When a heart in love is blessed by fate, what else matters?" The nurse adds her comments. She, wise soul, knows all about marriage. The priests sing to banish unlucky omens, inviting gentle birds and song to bless the union of the lovers. This peaceful state is shattered by the arrival of vultures who carry off the doves of peace, but in spite of this, Eurydice is unmoved and is detemined to defy the augury. The priests depart, and Endymion, the nurse, and Eurydice join together in singing the powers of true love: "Let fate never have hope."

scene ii

Orpheus appears to tell Eurydice not to seek fulfillment in the stars, as they have only kindness and love to bestow. They unite in their faith, in the fidelity of their love, which conquers all. As the scene ends both Endymion and the nurse join the happy couple to reassure them.

scene iii

Aristeus, son of Bacchus, and a rival with Orpheus for the love of Eurydice, arrives, accompanied by a Satyr. Aristeus laments bitterly upon the impending marriage: "Oh ultimate torment, worse than death." The Satyr attempts to divert him, and to console

him, rants about the vagaries of love, and the fickleness of men, who will never give as much after wedlock as they had promised. Unmoved, Aristeus continues in his agony: "The Queen of torture is jealousy." The Satyr responds in like vein, though the irony is lost on Aristeus. It might be good for a healthy soul but not for the sick in love. All he wants to do is die—and in his great passion he calls upon the services of the mother of Love, Venus, to aid him: "Ah for pity's sake resolve me, and grant an end to my suffering."

scene iv

Suddenly the skies open, and in clouds and majesty Venus appears with her son Cupid and the three Graces. Aristeus and the Satyr retreat to the rocks to watch her progress as the Graces sing of the rising joy of love. Venus berates Aristeus in his wretchedness, telling him that in matters of love the spirit is more cunning. Aristeus curses the cruel Archer (Cupid), but the Love-god points out that lovers destroy themselves of their own volition. The Graces also support this notion: "Lovers fly like moths to the flame, every heart of its own accord."

Venus is sympathetic to the pleas of Aristeus, for she also desires revenge against the hated progeny of her arch-rival Apollo. The Satyr in comic mood also complains to the goddess about his wife, and begs her to give her to Orpheus. Venus rebukes him, and tells Aristeus that although Destiny cannot be challenged, one man (Orpheus) can be lord over the body, but another (Aristeus) can be lord over the soul. Aristeus's disregard of his untidy appearance has been the cause of Eurydice's lack of esteem for him, and Venus commands the Graces to make reparation. She tells Aristeus that she herself will repair to the temple this very day to take on the appearance of an old woman, the Vecchia, and to try by deceit and flattery to engage Eurydice with argument in Aristeus's favor. As the goddess ascends, the Graces praise her divinity and her beauty by which every god was captivated: "Suffering is reduced to dust." The Satyr concludes with a comic song about the artifice of love.



Costume sketches by Robin Linklater for Bacco, Satiro, and Momo

scene v

The perspective opens up to reveal a banquet table set out for the wedding festivities of Orpheus and Eurydice. A procession of the gods—Apollo, Hymen, Juno, and Momus—enter in a grand chorus with dancers and with Orpheus and Eurydice: "Oh Hymen, a happy knot for Orpheus and Eurydice." The chorus is interspersed with a sequence of short ballets danced by the friends of the two lovers. The comic god Momus appears. He is the god of "bad-mouthing" and slander. He ridicules the state of married bliss: "If she's ugly, oh what a misery—if she's beautiful—oh what great danger." Apollo offers a cup of precious liquid, asking Heaven to grant the couple the blessings of many children, and Endymion drinks to the infinite succession of years to come. Alas, a second omen portends disaster as the torches of the wedding feast are extinguished: "Oh portent of sorrow, oh fatal omen." The lovers are still optimistic and reaffirm their desire. The scene ends with the gods and the chorus imploring Heaven for pity: "Without such war, Love would create a paradise on earth."

Act II

scene i

The scene is now transformed to that of a palace. Venus enters, now in the guise of an old woman (the role is now sung by a male singer). Aristeus confronts her, but the goddess prefers to be known by a different name, Alcippa. In the distance they see Eurydice and her nurse approaching. Venus realizes that the nurse might be a help in their endeavors: "She is not a woman to be mindful of her honor." As they pretend to be learning a song about hope, Venus awaits her revenge upon the Sun-God Apollo. Their song proclaims that "In your yesses are more lies than truth."

scene ii

Eurydice and the nurse are going to the temple to plead for mercy from the gods. Venus (the old woman) offers a remedy—"if you wish to change predictions, then change your husband." Eurydice responds with her own beautiful song: "My love, with you I find torment sweeter than with another." Aristeus, saddened and disturbed, presents his own lament, but although Eurydice feels compassion for his state of mind she can do nothing to alleviate his suffering. Again the Vecchia presses her argument and again Eurydice sings of her constant faith. She and the nurse leave for the temple.

scene iii

The Satyr reappears, having overheard much of the previous scene. He knows that Eurydice plans to dance in the Garden of the Sun this day—and to that end he will arrive and take her by force from the midst of the dance. The plan is decided, and the old woman (Venus) prepares to seek out Love and to learn what he has done with Orpheus.

scene iv

The scene changes, revealing the gods Momus, Juno, Love, and Apollo, who engage in a confrontation. Momus tells of the suffering and tyranny at the hands of Love and even challenges Love to duel. Juno also presents a similar lamentation on behalf of women. Finally Apollo makes his statement: "Flee, Lovers, escape." Love responds to all of them. He tells them of the treachery of his mother Venus, who desires to betray Orpheus and Eurydice, and that he, Love, has resolved to defy her wishes and to save the lovers. The gods are reconciled and all sing again the praises of Love as the scene ends.

scene v

The gods depart, leaving Love. The Graces appear with Orpheus and urge him to use the power of his "sweet song" to dispel any doubts: "Be silent no longer! For your power dies with silence." Orpheus is melancholy, distressed by the bad omens, and

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does not want to sing. Love exhorts him to be happy, for Heaven sends not only thunder and lightning. He informs Orpheus of the machinations of Venus and of her transformation, and tells Orpheus that he, Love, will always be Orpheus's protector, and that Orpheus should now seek out Eurydice and explain everything to her. Orpheus thanks him—"Fate changes all its threats into happy fortune"—and leaves.

scene vi

The fickle Graces now reveal to Venus (Vecchia) the betrayal of Love. The angry goddess wants to punish him for his trickery. She would rather have given birth to a monster. "Oh what pretty lessons, teaching a Son like me the ways of treason," sings Love, and leaves. Venus dismisses the Graces, and plots her revenge. She will now revert to a goddess: "Let Eurydice come to the dance, she will see where my fury encounters most resistance."

scene vii

The Augur, his priests, and Endymion enter. They have come to make reparation to the goddess Venus. Juno appears and sings: "If you desire peace, sacrifice to me and fear nothing." Endymion changes his allegiance to Juno.

scene viii

The last scene of Act II shows the garden and temple of the Sun-God Apollo. Eurydice, together with her nurse and followers, arrives. Seeing no nymphs and dryads, her companions for the dance, she is lulled to sleep by her friends. Suddenly the dancers appear. Eurydice wakes and joins them in a choral dance: "Who will not yield to Love's power." Venus arrives unseen by the others, and motivates the ensuing tragedy. The Satyr seizes Eurydice, and Aristeus plants a kiss on her, which turns into the fatal snake. Mortally wounded, Eurydice sinks to the ground. Aristeus tries to help her but Eurydice rejects him: "Go in peace for now you are avenged." Aristeus, horri-

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fied by the turn of events, also seeks death: "I shall go surrounded by horrors." The dying Eurydice calls for her love, Orpheus. But he does not come. Apollo appears, but he too can offer little help. As the earth gapes open, the chorus laments, "Ah weep, ah, shed your tears." As the act closes, Eurydice is borne by the dryads into the open mouth of Hades.

Act III

scene i

In a desolate place strewn with rocks, Orpheus enters alone to sing of his grief: "Tears, where are you?" The three Fates enter, but are unable to offer any consolation. Their power does not extend to the kingdom of Shades, where Eurydice now languishes at the court of Pluto. They can show Orpheus the way, but warn him of the dangers of Hell. Orpheus ignores their warning: "Will you then compare Hell to the fire that consumes me?" The Fates leave and Orpheus prepares for his perilous journey.

scene ii

Endymion laments the loss of Eurydice, as the Fates guide Orpheus to the Underworld.

scene iii

Aristeus strays into this wild place. Like Orpheus he too is distraught at the death of Eurydice. The dark clouds inspire terror in his soul: he feels the onset of death and of further torment in Hell. Suddenly the ghost of Eurydice appears to taunt him. She is pitiless in her denouncement of Aristeus: "Death itself loathes you, Hell does not want you—so live in your misfortune." She vanishes and Aristeus, terrified by this spectre, starts to go mad.

scene iv

Momus and the Satyr enter and are amazed to see Aristeus, now engaged in his madness and even trying to embrace the air. They retire to observe him. In his great mad aria, Aristeus imagines himself as the Serpent, Python, as Deucalion, and as a thousand other horrid fantasies. He rushes from the scene followed by the others: "Ah harsh fate, to the precipice, to death."

scene v

Juno summons Jealousy and Suspicion, and sets them to work on Proserpina.

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scene vi

The two rival goddesses, Venus and Juno, enter. Venus proclaims her triumph but Juno counterattacks, blaming her for the death of Eurydice. Both are now resolved to fight for their respective lovers—Juno for Orpheus and Eurydice, and Venus for Aristeus.

scene vii

The scene shifts to the gates of Hell. Two characters, Jealousy and Suspicion, confront Proserpina, the consort of Pluto, King of the Underworld. Jealousy reminds Proserpina that Euryidice is now in Hades, and that for her own peace of mind, and to keep her hold on Pluto, Proserpina must do all in her power to persuade the King to release the unhappy lovers.

scene viii

The scene is Hades, the infernal regions and domain of Pluto, King of the Underworld. He appears accompanied by a troupe of hellish attendants, dancers, and monsters. Pluto reprimands the ferryman Charon for allowing a living mortal to penetrate his realm. Proserpina, Suspicion, and Jealousy persuade Pluto to admit Orpheus into their midst, and to judge for himself the power of the poet's song and his determination to win back Eurydice and to be allowed to return to the world. Pluto relents and agrees to see Orpheus.

scene ix

Orpheus appears and sings to the assembled company: "Love escorted me and replied to my laments." His words have the desired effect. Pluto, moved and encouraged by the pleas of Proserpina, allows Eurydice to accompany Orpheus back to the regions above, upon the condition that Orpheus must not look upon her until he has departed from Hades. To celebrate, the King summons up a ballet of monsters, extravagant figures of owls, bulls, and other beasts to entertain his company. The dance is interrupted by the arrival of Charon, who tells the King that Orpheus has broken his word. This means that Eurydice will be retained in Hell, but Pluto relents and allows her to be escorted to the Elysian Fields. As the Hell scene closes, a group of Bacchantes appear with the god Bacchus: "Long live Bacchus, our King." They dance and celebrate with wine and song. Again the dance is interrupted, now by the arrival of Venus, who announces to Bacchus that his son, Aristeus, has gone mad and from a high precipice has plunged to his death. Bacchus orders his followers to seek out the lovers and ruthlessly kill them.

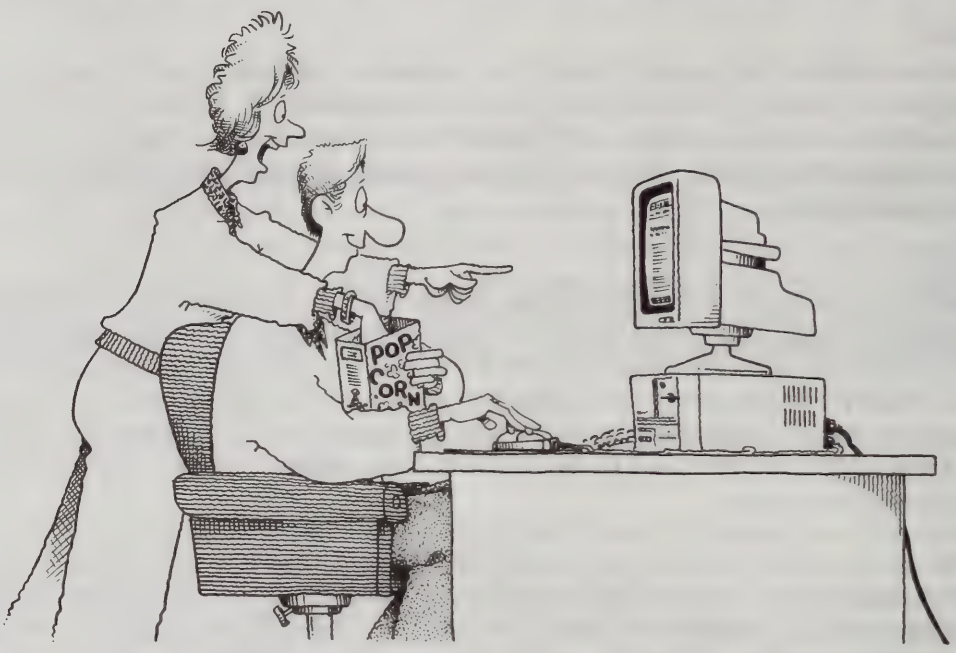
scene x

Orpheus, now without his beloved, enters and sings of his pain and loss. Nothing remains for him now but to forsake all torment and to die. A chorus appears: "True love and steadfast fate." Jove descends to pronounce a final verdict. Orpheus is to be reinstated in the celestial regions of Heaven. The opera ends with a final chorus: "Only Heaven, which is always stable, can grant them deserved grace."

—Synopsis by Jack Edwards



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Artists

Paul O'Dette, *lute, arciliuto, guitar*



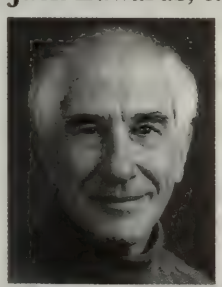
Paul O'Dette has appeared at major early music festivals throughout the world, where his performances have often been singled out as the event's highlight. Though best-known for his recitals of virtuoso solo lute music, Mr. O'Dette maintains an active international career as an ensemble musician as well, performing with Nigel Rogers, Jordi Savall, Gustav Leonhardt, Christopher Hogwood, Nikolaus Harnoncourt, William Christie, Andrew Parrott, Nicholas McGegan, Tragicomedia, Tafelmusik, The Parley of Instruments, The King's Noyse, and The Harp Consort. He is co-director of The Musicians of Swanne Alley, an Elizabethan consort highly acclaimed for its performances of the virtuoso broken-consort literature. Mr. O'Dette has made more than 100 recordings, including a five-CD set of the complete lute music of John Dowland awarded the prestigious Diapason d'Or. Several of his recordings have been nominated for *Gramophone*'s Record of the Year. He has performed in broadcasts for more than twenty national radio and television companies around the globe. In addition to his activities as a performer, he is an avid researcher, having worked extensively on the performance and sources of seventeenth-century Italian and English solo song, continuo practices, and lute technique, the latter resulting in a forthcoming book co-authored with Patrick O'Brien. Director of Early Music at the Eastman School of Music since 1976, Mr. O'Dette was Artistic Co-Director of the 1993 and 1995 Boston Early Music Festivals. His recordings are on Harmonia Mundi USA, Astrée, Hyperion, Nonesuch, Virgin Classics, Philips, and Deutsche Harmonia Mundi.

Stephen Stubbs, *lute, chitarrone, guitar*



Stephen Stubbs has been engaged in music-making since his early childhood in Seattle, Washington. Parallel interests in new and pre-Romantic music led him to take a degree in composition at the University of Washington, and to study the lute and harpsichord. Further years of study in Holland and England preceded his professional début as lutenist at the Wigmore Hall, London, in 1976. Since 1980 he has lived in North Germany, where he is the professor for lute and performance practices at the Hochschule der Künste in Bremen. His own ensemble, Tragicomedia, was formed in 1987 for the performance of Landi's opera *La Morte d'Orfeo* at the Bruges Festival. Since then Tragicomedia has established itself as a leader in the field of Baroque music with tours in Europe, North America, and Japan, and with a catalogue of more than twenty recordings. Since 1992, Tragicomedia has been under exclusive contract with Teldec's Das Alte Werk label. Mr. Stubbs's main interest is the opera of the seventeenth century. He has been invited to direct operas in several European countries and Scandinavia, most recently directing Monteverdi's *Orfeo* at the Netherlands Opera in Amsterdam. Future invitations include a reinvitation to Amsterdam and engagements at the Musikfest Bremen, Drottningholm, and Boston. Besides his activities as director and teacher, Mr. Stubbs continues his work as a solo lutenist. His recordings of lute music of Bach, Weiss, and Kellner have already appeared, and a disc featuring music of the Belgian lutenist Jacques St. Luc is in preparation. His recordings may be heard on Teldec.

Jack Edwards, *stage director*



As artistic director of England's Opera Restor'd, Jack Edwards has directed all of that company's productions for the last ten years, including Arne's *Comus*, Lampe's *Pyramus and Thisbe*, and Lampe's *The Dragon of Wantley*, both of which he has directed for Hyperion. He has toured extensively in Canada, France, Sweden, Italy, and Spain and has appeared with many early music ensembles, including The Parley of Instruments and the Hilliard Ensemble. For Chile he has designed *Hamlet* and for Stockholm *King Arthur*, which he also directed for the 1995 Boston Early Music Festival. He directed Purcell's *The Fairy Queen* in Adelaide in 1995; in August 1997 he will direct *L'Orfeo* for Drottningholm Court Theatre. Mr. Edwards lectures widely on theater studies and holds a regular post at the London Drama Studio. He has recorded the complete sonnets of Shakespeare and the recent *Peleus and Thetis* by William Boyce. His recordings are on Hyperion.

Peter Holman, *harpsichord & regal*



Peter Holman studied at King's College, London, with Thurston Dart, and founded the pioneering early music group Ars Nova while a student. He directs The Parley of Instruments, the choir Psalmody, and the vocal ensemble Seicento and is musical director of Opera Restor'd. With these ensembles he has toured widely, made numerous radio broadcasts, and made more than fifty recordings. He was joint Artistic Director of the 1995 Boston Early Music Festival. Mr. Holman has taught at many conservatories, universities, and summer schools in Britain, Europe, and the United States; at present he is senior lecturer in music at King's College, London University. He is a regular broadcaster on BBC Radio 3 and is in demand as a conference lecturer. His research interests focus on the early history of the violin family, on instrumental ensemble music of the Renaissance and Baroque, and on English music from 1550 to 1850. Mr. Holman is the author of the prizewinning book *Four and Twenty Fiddlers: The Violin at the English Court, 1540–1690* (Oxford, 1993) and of a much-praised study of Purcell's music (Oxford, 1994). His recordings are on Hyperion.

Lucy Graham, *choreographer & movement adviser*



Lucy Graham graduated with distinction from the London College of Dance and has won numerous performance and choreographic awards. She has worked with such choreographers, researchers, and teachers as Mary Skeaping, Belinda Quirey, and Nathalie Dolmetsch and has established herself as a leading exponent and choreographer of Renaissance and Baroque dance. In demand as a dancer, choreographer, and teacher, Ms. Graham has received numerous commissions to recreate Renaissance spectacles, the Ballet de Cour, eighteenth-century ballets, and English masques. In 1979 Lucy Graham and Steven Adby founded The Renaissance Dance Company of London, whose productions have included *Rinaldo* (Handel Opera at Sadlers Wells Theatre), *Les Caprices de Galathée, Flowers and Slaves, The Crown Hereafter* (The National Trust), *Villa in Festa* (Festival of Cremona), *Masque of Flowers* (The Banqueting House, Whitehall), *Thomas and Sally, Comus, Dido and Æneas, The Masque of Orpheus,* and *Saul and the Witch of Endor* (Opera Restor'd). Other productions include *El Mestre Angles de Danse* (Festival de Musica Antiga, Barcelona), *Le Triomphe de l'Amour* (Prince and Princess of Wales, Hampton Court Palace), *A Celebration of Love* (The York Early Music Festival), *A Renaissance Spectacle* (Galway Festival, Ireland), and *Pygmalion* (London Baroque Opera).

Robin Valdemar Linklater, *set & costume designer*



Robin Valdemar Linklater trained in theatre design at the Wimbledon School of Art and then worked in theaters in Windsor, Bristol, Colchester, Watford, Bolton, and Northampton in a variety of jobs including painter, propmaker, costume maker, and designer, after which he made swords and armor for theater, television, and film. His interest in early music led to lute, which introduced him to Jack Edwards and Peter Holman and their annual opera productions which developed into Opera Restor'd. Mr. Linklater has been involved with nearly all those productions, either as designer, or supervising theater design students working on them. He has taught theater design at Nottingham Trent University for more than twenty years, and he has recently helped to establish a new graduate course in puppetry.

L. Stacy Eddy, *lighting designer*



L. Stacy Eddy is pleased to have designed this production of *L'Orfeo* for the Boston Early Music Festival. Recent lighting designs for local productions include *Breaking Ground,* a series of four new plays at the Huntington Theatre, *The Skin of Our Teeth* at Stagewest, and *The Mystery of Irma Vep* at The New Repertory Theatre. Mr. Eddy designed lights for the regional premiere of Eduardo Muchado's *Once Removed* at the Merrimack Repertory Theatre. His design work extends to regional opera, too. For the Syracuse Opera he has designed several productions over the last three seasons, including *The Mikado, The Magic Flute,* and *The Merry Wives of*

Windsor. He was the primary guest lighting designer for the Boston Lyric Opera Company for four seasons, lighting their productions of *The Rake's Progress, Dialogues of the Carmelites,* and *Regina.* He was the resident lighting designer for the Lake George Opera Festival for four seasons as well. Other New England design credits include *The Magic Lantern* at Stagewest, *Biloxi Blues* and *Oliver!* for the Chiswick Park Theatre, *Arms and the Man* and *The Cocktail Hour* for The New Repertory Theatre, and Gloucester Stage Company's *The Marriage Fool* and *A View from the Bridge.* He is particularly proud of the collaboration with Caryn Johnson that produced *The Ephemeral Oak* on the side of Boston's City Hall for "First Night '93." Mr. Eddy holds an M.F.A. from Carnegie-Mellon University and is a member of United Scenic Artists Local 829.

Ellen Hargis, *soprano*



Ellen Hargis enjoys a busy international career as a specialist in seventeenth- and eighteenth-century music. Ms. Hargis is a member of The King's Noyse, Theatre of Voices, and the Cambridge Bach Ensemble, and is a frequent guest artist for concerts and recordings with leading early music ensembles, including The Harp Consort, Fretwork, Vox Feminæ, the Sequentia women's ensemble, and the Portland, Seattle, and Freiburger Baroque Orchestras. She also appears frequently in recital with lutenist Paul O'Dette. Ms. Hargis has appeared in concerts throughout Europe, Canada, and the United States and in many festivals, including the Utrecht Festival in Holland, the Resonanzen Festivan (Vienna), Tage Alter Musik (Regensburg), the Berkeley Music Festival, and The New Music America Festival. This season's opera and concert highlights include singing the title role in Rossi's *L'Orfeo* for the Boston Early Music Festival and recording the role of Adonis in The Harp Consort's production of Torrejon's *La Purpura de la Rosa.* Ms. Hargis will return to London's Wigmore Hall for a performance of music by Arvo Pärt with Theatre of Voices, and she will perform and record the *Ordo virtutem* of Hildegard of Bingen with Sequentia. Her recording projects span the medieval through contemporary repertoires, including the premiere recording of Bonporti's motets for soprano, solo cantatas by Handel, and solo motets of Johann Rosenmüller. She is on the faculty of the New England Conservatory Extension Division and teaches in many summer courses in early music. Her recordings are on Auvidis/Astrée, Berlin Classics, Erato, Harmonia Mundi, and Virgin Classics.

Cyndia Sieden, *soprano*



Cyndia Sieden has sung in the Salzburg Festival, London's Proms and Mozart Now, Lincoln Center's Mostly Mozart, the Munich Festival, and the Holland Festival. Her work with John Eliot Gardiner has resulted in three recordings, as well as highly acclaimed concerts throughout Europe. In addition to frequent collaborations with Frans Brüggen and the Orchestra of the Eighteenth Century, Ms. Sieden has sung with the Cleveland Orchestra, Atlanta Symphony, Chicago Symphony, and Seattle Symphony, the Boston Symphony Orchestra at Tanglewood, the Concertgebouw Orchestra of Amsterdam, the Los Angeles Chamber Orchestra, and the London Symphony Orchestra. Ms. Sieden has appeared in major opera houses throughout Europe and the United States, in roles including Zerbinetta, Sophie, Aminta, the Queen of the Night, Blondchen, Cunegonde, Olympia, Oscar, and Lucia. She has worked with many conductors, including Claudio Abbado, Michael Barrett, Riccardo Chailly, Christoph Eschenbach, Nikolaus Harnoncourt, Armin Jordan, Hermann Michael, Christof Perick, Wolfgang Sawallisch, Gerard Schwarz, and Stefan Soltesz. She has recorded for Koch International.

Jennifer Lane, *mezzo-soprano*



Jennifer Lane is recognized internationally for her interpretations of early Baroque through contemporary repertoire. Highlights of her career include Handel's *Giustino and Ariodante* with the Göttingen Handel Festival; the title role in Read Thomas's *Ligeia;* and the dual role of Dido/Sorceress in the award-winning film of the Mark Morris Dance Group's production of *Dido and Æneas.* Ms. Lane has sung principal roles with the New York City Opera, l'Opéra Français de New York, Opéra Monte Carlo, the Festival d'Art Lyrique d'Aix-en-Provence, Operahaus Halle, and Santa Fe Opera, among others. She is a frequent guest of period instrument ensembles such as Les Arts Florissants, Boston's Handel & Haydn Society, American Bach Soloists, Philharmonia Baroque,

Tafelmusik, and the Freiburger Barockorchester, and has appeared with symphony orchestras in Minnesota, St. Louis, San Francisco, and Atlanta. She has sung solo recitals throughout the world, and her recordings have been broadcast on European and North American national radio. Ms. Lane is on Stanford University's music faculty. She has recorded for Harmonia Mundi USA, CBC, Naxos, Opus 111, Koch International, PGM, and Newport Classic.

The Boston Early Music Festival & Exhibition

The Boston Early Music Festival & Exhibition was founded in 1980 by leading practitioners, mostly in the United States but also abroad, to promote the entire field of "early music." This has been done primarily through biennial international Festivals and Exhibitions that bring together the world's leading musicologists, performing artists, instrument makers, and teachers with students and public audiences in week-long showcases of the field itself; and through annual activities including the BEMF Concerts Series, the Educational Outreach program, and BEMF Orchestra touring and recording. BEMFE has succeeded in serving its field with preeminent distinction; as early as 1983 the *Times* of London hailed the Boston Early Music Festival & Exhibition as the world's leading festival of early music, praise echoed in subsequent years by the *New York Times*, the journal *Historical Performance* published by Early Music

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America, and the *Boston Globe.* For the past eight seasons, BEMF has presented an annual cycle of early music concerts to an increasing audience of enthusiasts.

In response to numerous requests over the past several years, the central theme of BEMF '97, entitled "France & Italy: A Tale of Two Countries," was Medieval through Baroque France and Italy, focusing in particular on the many rich and complex relationships between the two countries that dominated Europe for so much of the early modern period. At the same time, 1997 marked an exquisitely coincidental double anniversary: the 400th of the birth of Luigi Rossi (b.1597), and the 350th of the first Paris production of Rossi's magnificent opera *L'Orfeo (*1647), which accordingly became BEMF '97's centerpiece production, which was given five performances at the Emerson Majestic Theater in Boston earlier this month prior to these two at Tanglewood. That first performance can be described without exaggeration as the most important musical and cultural event of the mid-seventeenth century, effectively beginning opera in France. Cardinal Mazarin, having experienced the artistic opulence of Rome, recognized the power of musical theater to amaze and delight its audience. For years Mazarin dreamed of bringing such a spectacle before the French court and public. In 1647 he invited eighteen of Italy's finest singers to Paris to collaborate with the twenty-four violins of the French king Louis XIV, which constituted what many consider the first true orchestra. Luigi Rossi, one of the most important and influential composers of his time, wrote a hauntingly beautiful and richly varied score for the occasion.

Thus, conditions were auspicious for a performance of the first rank as well as a fruitful meeting of two musical cultures. Whether complementary or competitive, Italian and French music became the dominant forces in European music for the next century. This dichotomy was explored as the central theme of the 1997 Festival. No other single piece could better illustrate and illuminate the meeting point of these two cultures. BEMF's monumental production, with its elaborate Baroque libretto blending tragedy and *commedia dell'arte* comedy, its brilliant stagecraft, and its dramatic music, makes a fascinating contrast with the *Orfeo* operas by Monteverdi and Gluck.

Boston Early Music Festival & Exhibition, Inc.

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SEIJI OZAWA HALL
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Sunday, June 22, at 2:30
Florence Gould Auditorium, Seiji Ozawa Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
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Richard Svoboda, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with GILBERT KALISH, piano
MARYLOU SPEAKER CHURCHILL, violin
BURTON FINE, viola

MOZART — Quintet in E-flat for horn, violin, two violas, and cello, K.407(386c)

Allegro
Andante
Allegro

Messrs. KAVALOVSKI, LOWE, ANSELL, FINE, and ESKIN

MOZART — Trio in E-flat for piano, clarinet, and viola, K.498, *Kegelstatt*

Andante
Menuetto; Trio
Rondeaux: Allegretto

Messrs. KALISH, HUDGINS, and ANSELL

INTERMISSION

SHOSTAKOVICH — Quintet in G minor for piano and strings, Opus 57

Prelude. Lento
Fugue. Adagio
Scherzo. Allegretto
Intermezzo. Lento
Finale. Allegretto

Mr. KALISH, Mr. LOWE, Ms. SPEAKER CHURCHILL, Mr. ANSELL, and Mr. ESKIN

Baldwin piano

The Boston Symphony Chamber Players can be heard on Nonesuch, Deutsche Grammophon, RCA, Philips, and New World records

NOTES

Wolfgang Amadè Mozart
Quintet in E-flat for horn and strings, K.407(386c)

All of Mozart's major works for solo horn—the four concertos and the present quintet—as well as many horn parts in his other works were composed for Ignaz Leutgeb (ca. 1745-1811), a friend from Salzburg who had astonished Paris in 1770 with his advanced horn technique and his ability "to sing an adagio [on his instrument] as perfectly as the most mellow, interesting, and accurate voice." In 1777 he moved to Vienna and opened (or perhaps inherited) a cheesemonger's shop. Leutgeb was, evidently, a simple man and a loyal friend of Mozart's, and the composer frequently wrote jocular comments addressed to the player in the solo parts of his horn works.

The horn quintet was composed in Vienna, probably toward the end of 1782. The accompanying strings are four in number, but they are not a typical string quartet. Instead of having two violins, Mozart chose to use two violas, a striking and unusual combination, one that emphasizes the mellow, romantic sonority of the horn. The work he wrote for this combination is a lovely miniature concerto, blending jovial cheerfulness and intimate feeling throughout its three movements.

Wolfgang Amadè Mozart
Trio in E-flat for clarinet, viola, and piano, K.498, *Kegelstatt*

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets (*clarini*) of the Baroque era; and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high *or* low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to Mozart, who wrote for his friend, clarinetist Anton Stadler, music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: the trio in E-flat, K.498, in 1786, the Clarinet Quintet, K.581, in 1789, and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

Mozart entered the opening bars of the E-flat trio into his personal catalogue of compositions on August 5, 1786, as the last of three chamber works with piano to be composed that summer following the first production of *Le nozze di Figaro.* Mozart wrote it for the Jacquin family, or rather for the daughter of the family, Franziska, who would have played the piano part in the home performances, while Stadler played the clarinet and Mozart himself the viola (his own favorite instrument when performing chamber music). The music is small-scaled and intimate, obviously intended for the personal pleasure of the performers, but it is also a remarkably unified score, with basic motives recurring in different movements.

There is an old tradition that Mozart composed the trio while playing skittles (a form of bowling), hence the nickname "*Kegelstatt*" ("skittles-lane" or "bowling alley") by which it is known in German. Alas there is little evidence to support the tale. The nickname should really be applied to the charming horn duets, K.487, which Mozart had composed about a week earlier: there he actually wrote on the manuscript "*untern Kegelscheiben*" ("while playing skittles").

When Artaria published the trio in 1788, he was clearly worried that there weren't enough clarinetists around to make it a commercial success, because he listed the scoring on the title page as for piano, violin, and viola, then added the note: "The vio-

lin part may also be played by a clarinet"! But the melodic character and the soft accompaniment figures in the low register—for which Stadler was famous—call for the clarinet at every point. And it is, in any case, highly unlikely that clarinetists would ever willingly give up this work.

Dmitri Shostakovich
Quintet in G minor for piano and strings, Opus 57

As a young man, Dmitri Shostakovich established his reputation at a single stroke with the precocious First Symphony, composed when he was but nineteen. As befits a composer still in the conservatory, that work reflects an understanding of the classical tradition, even when employed with a tinge of modernistic updating. But he had scarcely left the conservatory before joining the avant-garde camp—a vigorous part of Soviet music-making in the 1920s, though later viciously stamped out by a musician's union that was highly politicized. Still, for all his youthful love of shock value, Shostakovich continued to maintain an ambiguous relationship balanced between the avant-garde and classical decorum.

Since Shostakovich was himself a fine pianist, it can hardly be surprising that many of his early works were for that instrument; the *Aphorisms*, the First Piano Sonata, and the First Piano Concerto, a work of prankish humor, can be grouped along with the satirical opera *The Nose* as compositions that won the approval of modernist critics. The piano quintet was composed in 1940 during the tense period between the outbreak of war in Europe and the Nazi invasion of Russia. Shostakovich had by this time achieved first fame and then notoriety when attacks on his opera *Lady Macbeth of Mtsensk* caused the opera to be removed from performance (though it had been received with acclamation all over the world). Soon afterward, the composer himself had withdrawn the Fourth Symphony before its premiere, fearing that the advanced musical style would lead to unpleasant—even fatal—consequences for himself. He had then "redeemed" himself with the political powers through his Fifth Symphony, which had a simpler harmonic language. The symphony was followed by, among other works, the First String Quartet and the present quintet, all of which share the more accessible musical style, though they remain characteristic of Shostakovich's sensibility and imagination.

The composer himself played the piano part in the quintet's first performance, which took place with the Beethoven Quartet in the Moscow Academy of Music on November 23, 1940. Rostislav Dubinsky, longtime first violinist of the Borodin Quartet, called the event "the last ray of light before the future sank into a dark gloom" of desperate warfare. Like several of Shostakovich's symphonies, the piece is laid out in five movements. The piano writing is spare, often consisting of simple lines doubled two octaves apart, which sets it off from the music for the strings with utter clarity. The first two movements are a prelude and fugue (once again evoking the shade of the great tradition). The fugue is a somber one, but the scherzo that follows recalls the wit of Shostakovich's early polka from the ballet *The Age of Gold.* The Intermezzo is more restrained, hinting at unspoken regrets. The finale, though, ends the quintet in whimsical good humor.

—Notes by Steven Ledbetter





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Friday, June 27, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

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Ronald Barron, trombone
Everett Firth, percussion

with BENJAMIN PASTERNACK, piano
KIMBO ISHII-ETO, conductor
ELIZABETH OSTLING, flute
THOMAS ROLFS, trumpet

FINE — Partita for Wind Quintet

Introduction and Theme—
Variation
Interlude—
Gigue
Coda

Ms. OSTLING, Messrs. GENOVESE, HUDGINS, SVOBODA, and KAVALOVSKI

SCHUBERT — *Arpeggione* Sonata in A minor, D.821, for double bass and piano

Allegro moderato
Adagio
Allegro

Messrs. BARKER and PASTERNACK

Program continues...

Baldwin piano

The Boston Symphony Chamber Players can be heard on Nonesuch, Deutsche Grammophon, RCA, Philips, and New World records

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

VARÈSE — *Octandre*, for double bass, flute, oboe, clarinet, bassoon, horn, trumpet, and trombone

Assez lent
Très vif et nerveux
Grave—Animé et jubilatoire

Mr. BARKER, Ms. OSTLING, Messrs. GENOVESE, HUDGINS, SVOBODA, KAVALOVSKI, ROLFS, and BARRON
KIMBO ISHII-ETO, conductor

INTERMISSION

MOZART — Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, K.452

Largo—Allegro moderato
Larghetto
Rondò. Allegretto

Messrs. PASTERNACK, GENOVESE, HUDGINS, SVOBODA, and KAVALOVSKI

NOTES

Irving Fine
Partita for Wind Quintet

A heart attack felled Irving Fine at age forty-seven, only days after he had conducted the BSO in a successful performance of his *Symphony (1962)* at Tanglewood, a sadly premature end to the work of an important American composer and educator. Fine was a Bostonian; he studied at Harvard and with Nadia Boulanger in Paris. In general his early works were strongly influenced by neo-Classical elements in Stravinsky and Hindemith, though later he came to a fruitful accommodation with twelve-tone techniques. Fine was an elegant composer of songs, choral works, and chamber compositions, and he left a small number of finely wrought orchestral works.

The Partita for Wind Quintet, composed in 1948, is not only one of the most frequently performed of American works for this combination (flute, oboe, clarinet, bassoon, and horn) but is in fact one of the most popular worldwide. It is elegant, witty, playful, and songful by turns, offering many delights for each of the performers. The work grows through its five movements, presented in three sections, as a set of free variations developing out of two melodic fragments; these appear in many guises throughout the piece. The composer wrote the following description:

> The first [movement] has the character of a classical theme to be varied in the classical manner. The second movement is clearly a variation of its predecessor. The short meditative Interlude presents the basic material in its simplest form, but accompanied by warmer harmonies. The Gigue occupies the central position in the entire work and is, at the same time, the most extended movement. It is in sonata form, but has an abridged recapitulation, which ends abruptly in a foreign key. The movement entitled *Coda* has the character of an epilogue and solemn processional.

Franz Schubert
Arpeggione Sonata in A minor, D.821, for double bass and piano

"*Arpeggione*" was Schubert's name for a stringed instrument invented by the Viennese instrument maker Johann Georg Stauffer and advertised in 1823 as a "*guitarre d'amour.*" It looked like a guitar and had the same tuning of its six strings, but the strings ran over an arched bridge, like that of a cello, separating the strings vertically so that they could be individually bowed. One Vinzenz Schuster, who wrote an instruction manual for the instrument, asked Schubert to compose a piece for it; the composer responded late in 1824 with the lavishly melodious sonata in A minor for arpeggione and piano. Schubert's efforts on behalf of the new instrument were not enough to establish it as a viable musical medium; in fact, the *Arpeggione* Sonata is probably the only significant work ever written for it. Since arpeggioni and arpeggionists are virtually nonexistent today (though one enterprising player, at least, has recorded the sonata on the intended instrument so we can hear how it was meant to sound), Schubert's charming piece has been taken over by just about every other possible instrument; it is not rare to hear performances on instruments ranging from the top of the orchestral staff (flute) to the bottom (double bass). But it is most frequently played on viola or cello, the one lying just above the range of the original instrument, the other just below. Whatever the medium, Schubert's music simply carries the listener away in delight at the sheer tunefulness and verve of his conception. If that couldn't save the arpeggione, clearly the instrument was hopeless!

Edgard Varèse
Octandre

Varèse felt to an extreme degree the dissatisfaction of his age with the music of the past. His works of the 1920s and 1930s are more aggressively modern—with respect to strident dissonance, complex rhythm, freedom from developmental form, and elaborate percussion scoring—than anything else of the period, and even at this time he was looking toward the still greater freedom he expected from the electronic medium. When tape recorders at last became available, in the 1950s, he created two of the first masterpieces of electronic music: *Déserts* (with orchestra) and the *Poème électronique.*

Varèse was born in Paris, where he studied with Roussel at the Schola Cantorum and Widor at the Paris Conservatoire. Then he went to Berlin, where he came to

Kimbo Ishii-Eto
Born in Taiwan, Kimbo Ishii-Eto is principal guest conductor of the Chinese Radio Symphony in Beijing and was a 1995 prizewinner in Denmark's International Conducting Competition. In New York he is principal guest conductor of the New Amsterdam Symphony Orchestra and music director of the Gemini Youth Orchestra. As a guest conductor he has appeared extensively in Europe, North and South America, and Asia. Recent activities include conducting at Japan's Kusatsu International Music Festival, a guest faculty appointment at the C.W. Post Chamber Music Festival, and his recording debut conducting the Slovak Philharmonic. This summer he serves as a cover conductor with the Boston Symphony at Tanglewood and also returns to the C.W. Post Chamber Music Festival. After years of training in Japan, Mr. Ishii-Eto studied violin at the State Conservatory in Vienna, then continued his violin studies with Dorothy DeLay and Hyo Kang at the Juilliard School in New York. He received his master's degree in conducting studying with Michael Charry at the Mannes College of Music. He has twice been a Conducting Fellow at the Tanglewood Music Center.

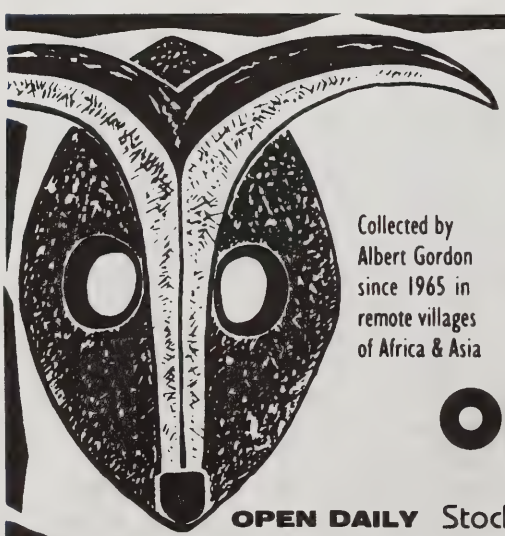
know Busoni, Hofmannsthal, and Strauss. In 1913 he returned to Paris, but most of his manuscripts were left in Berlin, where they were destroyed by fire. When he emigrated to the United States at the end of 1915, all that remained was a single Verlaine song that had been published and a symphonic poem that he took with him (and later burned). He settled in New York as a composer and conductor. During the decade after 1918 he wrote six works for orchestra or chamber orchestra, using memories of the music that had impressed him in Europe—Debussy, the atonal Schoenberg, the Stravinsky of *Petrushka* and *Le Sacre*—but exceeding his models in his quest for the new.

In 1928-33 he was back in Paris, where he continued his exploration of new resources: he wrote *Ionisation* for an orchestra of percussion and used two of Maurice Martenot's electronic instruments in his Maya incantation *Ecuatorial.* Back in the United States he contemplated various projects but completed nothing until *Déserts* at the beginning of the 1950s. The *Poème électronique* followed in 1957-58, commissioned by the Philips Company for their pavilion at the Brussels Exposition, and then again there was silence, though he worked on various ideas around the subject of death, one of which, *Nocturnal,* was posthumously completed by his pupil Chou Wen-Chung.

Octandre was composed in 1923 and first performed at an International Composers' Guild concert in New York on January 13, 1924. The conductor was E. Robert Schmitz, a fellow immigrant from Paris and an enthusiastic colleague in presenting new music. Varèse dedicated the score to him. It is the botanical filler in a sandwich of mathematics. Varèse's previous and following works, *Hyperprism* and *Intégrales,* have titles from geometry and calculus, but octandria are plants whose flowers have eight stamens, just as this exotic musical bloom has eight members: one each of the orchestral woodwind and brass players plus double bass. It is unique among Varèse's ensemble pieces in having no percussion instruments, which allows it to unfold with less of the febrile percussive activity that had marked *Hyperprism.* On the other hand, the concentration on pitched instruments gives *Octandre* a richness of thematic and motivic relationships not approached again until—and then exceeded by—the much later *Déserts.*

Another unusual feature of this score is its division into movements. There are three, but they do not follow any conventional pattern, nor are they greatly differentiated in tempo or character. Indeed, they allude to one another freely and are best regarded as stages in the progressive development of a single idea, that of employing a soloist to introduce a "litany" of instrumental choirs, if one may borrow Stravinsky's term in speaking of his structurally and expressively not dissimilar *Symphonies of Wind Instruments.*

The first movement begins with an oboe theme, *Assez lent,* consisting simply of a four-note descending scale with the second note displaced down an octave, though


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the rhythm and the dynamic make it an unmistakably Varèsian idiom. It climbs up to a sequence of blustering dissonances, broken off for an antiphony of wind quintet and brass trio, both supported by the double bass. At the end the oboe theme returns, up a tritone. The second movement, *Très vif et nerveux,* is initiated by the piccolo in typical insistence on one note and again reaches gravity in a dialogue of ensembles, where the high E-flat clarinet steps out perkily. There is a final climax on another searing discord, out of which the double bass begins the last movement. Here the main soloist is the bassoon, followed soon, as the marking changes from *Grave* to *Animé et jubilatoire,* by the oboe again. A moment of canonic imitation is unexpected; so too is a return to the tempo and then the material of the second movement. But then the brass recover the steadier speed of livelier jubilation and roll round the same notes to press the work home.

Wolfgang Amadè Mozart

Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, K.452

Mozart wrote his quintet for piano and winds, K.452, during the most successful period of his life, the heady six weeks in early 1784 when he appeared in twenty concerts, presenting new works right and left. Most of the works surrounding the K.452 quintet—K.449, 450, 451, 453, and 456—were piano concertos. The brilliance and display required in the piano concerto left unmistakable traces in the keyboard writing of the chamber work, but Mozart nonetheless achieves a truly extraordinary balance among the instruments, respecting the special strengths and weaknesses of each, so that all take part fully in an ensemble that was both original and unusual.

Mozart completed the quintet on March 30, 1784, and performed it only two days later. We do not know the names of the four wind players who performed with him, but it is safe to assume that they were superb musicians who somehow happened to be available at just this time, suggesting the unique instrumentation of the piece. The composer was justifiably proud of the result. He wrote to his father on April 10 that it was "the best work I have ever composed." The quintet certainly also had an effect on the young Beethoven, who, in 1796-97, tried his hand at a piece with the identical scoring (Opus 16). But Mozart's work remains unsurpassed in its freshness and endless variety. No composer has ever surpassed him in his understanding of the possibilities of the wind instruments, alone or in combination; and he was, of course, one of the greatest pianists of his day. Each player in turn is given his moment of prominence with material beautifully conceived for the technique of the instrument; but it is in the ever-changing patterns of ensemble groupings that Mozart astonishes and delights us. The piano tends to lead the witty and urbane dialogue of the opening movement, introducing the winds one by one, but it moves more to the background in the slow movement, providing accompaniment for the wind solos and ensemble groupings. The final spirited rondo culminates in a brilliant written-out "*cadenza a tempo*" for all five players, capping off this concerto-like piece that nonetheless never exceeds the bounds of chamber music.

—Notes by Steven Ledbetter



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BURTON FINE, viola

MOZART — Quintet in G minor for two violins, two violas, and cello, K.516

Allegretto
Menuetto: Allegretto; Trio
Adagio ma non troppo
Adagio—Allegro

Mr. LOWE, Ms. SPEAKER CHURCHILL, Messrs. ANSELL and FINE, and Mr. ESKIN

DOHNÁNYI — Serenade in C for violin, viola, and cello, Opus 10

Marcia. Allegro
Romanza. Adagio non troppo, quasi andante
Scherzo. Vivace
Tema con variazioni. Andante con moto
Rondo (Finale). Allegro vivace

Messrs. LOWE, ANSELL, and ESKIN

INTERMISSION

MOZART — Quartet in E-flat for piano, violin, viola, and cello, K.493

Allegro
Larghetto
Allegretto

Messrs. FLEISHER, LOWE, ANSELL, and ESKIN

Baldwin piano

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NOTES

Wolfgang Amadè Mozart
String Quintet in G minor, K.516

Mozart was not the first composer to write string quintets, but the genre was still a new one, without established conventions, when he turned to it in 1787 for two masterpieces in C major and G minor (K.515 and 516, respectively), both works of extraordinary scope and expressive power. The addition of a second viola to the well-established medium of string quartet gives new opportunity for richness of sound in the middle of the texture, since violas can serve simultaneously as melody and accompanying instruments. It is not clear why Mozart turned to quintet composition at this time, and almost completely away from the creation of symphonies and concertos, which had dominated his output in the years immediately preceding. Suggestions that he may have been angling for a position with the chamber-music-loving King of Prussia are unconvincing, since Mozart made no evident attempt for several years to communicate these works to that monarch. Most likely he simply wanted to work in relatively uncharted territory, employing a genre that could be intensely personal (unlike the more "public" symphony or piano concerto) while at the same time offering greater fullness of sound than the string quartet.

Mozart entered the C major quintet in his catalogue of works on April 19, 1787; the G minor work followed less than a month later, on May 16. The closeness of dates suggests that he conceived them as a contrasting pair, one expansive and brilliant (K.515 is by far the longest four-movement work that he ever wrote, exceeding the average length of the other string quintets by some 400 measures), the other inner-directed and plaintive. Each, in its own way, is a peerless masterpiece of chamber music technique and personal expression.

In the spring of 1787 Mozart seems to have been morbidly obsessed with death. On April 4 Wolfgang wrote a letter to his father Leopold (who was himself in the early stages of his final illness), lamenting the death of his friend Count August von Hatzfeld, a gifted musician of Wolfgang's age:

> I have now made a habit of being prepared in all the affairs of life for the worst. As death, when we come to consider it closely, is the true goal of our existence, I have formed, during the last few years, such close relations with this best and truest friend of mankind, that his image is not only no longer terrifying to me, but is indeed very soothing and consoling.

This dark, even fatalistic mood may well have entered into the quintet that he composed in Vienna even as Leopold lay dying in Salzburg, though we certainly do not need to know this fact to be aware of the extraordinarily personal quality of the musical expression. Where the C major quintet had been spacious, the opening of the G minor work is compact, emphasizing a limited number of themes of narrow compass, often broken up into plaintive sighs. The violas, with their throbbing accompaniment, maintain a high level of tension, reinforced by the chromatic harmonies and broken by abrupt pauses. The suspense is fully sustained throughout the movement until the coda, when the life force seems about to die away.

The minuet that follows is also in the home key of G minor, thus continuing the mood of the opening. Strong chords on the offbeats at the ends of some phrases have an unsettling effect. One of the simplest and most magical touches comes at the opening of the Trio, where Mozart repeats the last four bars of the minuet, but now in G major instead of minor.

The Adagio in E-flat that follows is wonderfully yearning and romantic. The rich chordal texture of the hymnlike opening seems at first utterly tranquil, but soon little figures are tossed back and forth from top to bottom, and Mozart begins the expected modulation to the dominant key (B-flat), colored by tiny warning shudders in the second viola. The new key arrives—but in the *minor* mode, made more tense by the nervous repeated notes in the lower strings. Mozart seems about to reiterate the dark B-flat minor passage with a new cadence, but this leads to one of the great *frissons* in all of music: just when we expect a repeat of the previous outburst, the first violin soars up to a D-natural, the highest note heard so far in the movement, to turn the darkness of minor to a sweetly ecstatic song in B-flat *major.* This is only enriched in the next phrase when the first viola and the violin sing in imitation.

All through the slow movement the instruments have been muted. When they remove the mutes to start the Adagio introduction to the last movement, they add a newly piercing quality to the poignant lamentation that is in store. The great Mozart scholar Hermann Abert notes a relationship between this somber passage and the moment in *Die Zauberflöte* when Tamino and Pamina reach the "gates of dread" before undergoing the fearsome ordeal of fire and water from which they are able to emerge into the light of a happy future. Although that great scene was still four years in the

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future when Mozart composed this quintet, the finale has something of the same effect: a spiritual pilgrimage through doubt and difficulty finally ending as the sun bursts through to a lighthearted 6/8 Allegro that bespeaks the fullness of human joy.

Ernö Dohnányi
Serenade in C for violin, viola, and cello, Opus 10

Although he grew up in an environment that produced some important nationalist composers (Kodály and Bartók), Ernö Dohnányi always stayed much closer to the main German traditions of late Romantic music, especially that of Brahms, whose influence on him was profound. The present serenade was published in 1904, when the composer was twenty-seven years old; he had already established himself with his Opus 1, a piano quintet praised by Brahms himself, and the present Opus 10 was to attract the attention of Donald Francis Tovey, who hailed it, in an extended analysis, as one of the very few great compositions for three stringed instruments since the days of Mozart and Beethoven. Nonetheless, the serenade, with its five movements and their characteristic titles, is more of a suite than a traditional chamber piece (especially since it lacks a sonata-form first movement). The lively march of the opening includes a Trio suggesting a folk melody, with the steady accompanying drone. This Trio returns briefly in the finale, along with the rhythmic pattern of the march, to round off the work as a whole. The scherzo has a rapid fugal opening; following the Trio, both scherzo theme and Trio recur as part of a double fugue—heavy learning indeed, though worn lightly. The variation movement is the most serious part of the serenade; its quiet unfolding in a rich, romantic way is filled with marvels of invention for the three instruments.

Wolfgang Amadè Mozart
Quartet in E-flat for piano, violin, viola, and cello, K.493

Mozart virtually created the genre of the piano quartet with his two contributions to the medium, K.478 in G minor and K.493 in E-flat major. The first one, completed on October 16, 1785, had been written in response to a commission for three such works from the publisher Franz Anton Hoffmeister. But Mozart's quartet had not sold well (apparently it was too difficult for the amateur musicians who made up the largest part of the buying public), and Hoffmeister decided to cancel the contract rather than waste money publishing more works that wouldn't sell. Still, Mozart did write another piano quartet about nine months later—the first work he completed after his extended labor on *The Marriage of Figaro.* The second quartet was published by Hoffmeister's rival, Artaria.

Although Mozart's piano quartets are the earliest to remain in the repertory, he did have a model for K.493 in the form of a set of quartets by Johann Schobert (d.1767), whose Opus VII included a piano quartet in E-flat that has striking harmonic parallels with Mozart's opening and which apparently served as a catalyst for the younger composer's imagination. But, of course, despite a modest bow to an older composer, K.493 is pure Mozart throughout, the mature Mozart who had just demonstrated his powers as the greatest master of comic theatrical timing who ever lived. The E-flat quartet does not contain the rich emotional depths of the earlier quartet (depths that Mozart invariably plumbs when composing in the key of G minor), but it is serene and witty, with the piano serving to lead the dialogue in contradistinction to the strings. The slow movement is lavish in its lyricism, while the finale is filled with jesting repartee led again by the piano, whose conversational crosscurrents bring a smile with their epigrammatic wit.

—Notes by Steven Ledbetter

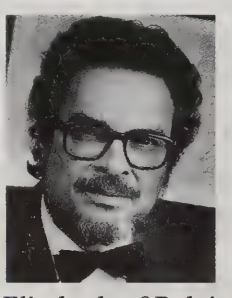
ARTISTS



The only permanent chamber music ensemble sponsored by a major symphony orchestra and made up of that orchestra's principal players, the **Boston Symphony Chamber Players** include the Boston Symphony's first-desk string, woodwind, brass, and percussion players. The Chamber Players can perform virtually any work within the vast chamber music literature, and they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished guest artists as Gilbert Kalish, the group's regular pianist. The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood, and a busy schedule of touring and recording. In addition to appearances throughout the United States, the group has toured Europe six times and Japan three times; they have also performed in South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and the Dvořák string sextet; the Brahms string quintets; John Harbison's *Words from Paterson*, with baritone Sanford Sylvan; a Copland album with Gilbert Kalish; and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with the late BSO principal clarinet Harold Wright. Pictured here, from left, are Malcolm Lowe, BSO principal second violinist Marylou Speaker Churchill, Edwin Barker, and Jules Eskin.

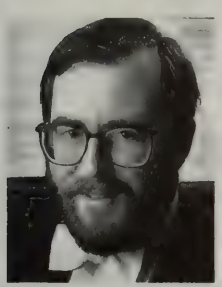


Pianist **Gilbert Kalish** has drawn international acclaim for his presentation of piano literature spanning the eighteenth century to the present. Mr. Kalish is an eloquent spokesman for the music of his countrymen; his concert appearances throughout Europe, Asia, Australia, and the United States have been influential in presenting the emerging American tradition. Through his work as soloist, chamber player, teacher, and, perhaps most importantly, dedicated proponent of twentieth-century music, his performances and recordings have exerted considerable influence on the younger generation of musicians. In April 1995 he was chosen as recipient of the Paul Fromm Award for outstanding contributions to the music of our time. Born in New York in 1935, Mr. Kalish graduated from Columbia University and pursued piano studies with Leonard Shure, Isabella Vengerova, and Julius Hereford. His most active collaborations have been as a member of the Contemporary Chamber Ensemble, as duo-performer with cellist Joel Krosnick, as the lifelong duo-partner of the late mezzo-soprano Jan DeGaetani, and, since 1970, as pianist for the Boston Symphony Chamber Players. His impressive discography of some eighty recordings documents all of these associations, as well as solo performances. Notable discs include his five-volume traversal of Haydn sonatas for Nonesuch, Ives's *Concord Sonata* also for Nonesuch, and his many award-winning recordings with Jan DeGaetani on Nonesuch, Arabesque, and Bridge. Mr. Kalish's close association with the Boston Symphony Orchestra includes his position as Chairman of the Faculty as well as director of chamber music activities at the Tanglewood Music Center. He has appeared as soloist with the Boston Symphony in concertos by Berio, Carter, Bach, and Mozart. Mr. Kalish is also Professor of Piano at the State University of New York at Stony Brook, where he also heads the performance faculty.



Equally renowned as pianist and conductor, **Leon Fleisher** is a native of San Francisco, where he began his keyboard studies at four and gave his first public recital at six. On hearing him three years later, Artur Schnabel broke a long-standing rule against teaching children, becoming Fleisher's mentor and close friend for ten years. In 1944, at sixteen, Mr. Fleisher made his New York Philharmonic debut under Pierre Monteux with Brahms's D minor piano concerto (the same work he played for his Boston Symphony debut, also with Monteux, in January 1954). In 1952 he became the first American ever to win any major European music competition, the Queen Elisabeth of Belgium International Competition. He received a Ford Foundation grant in

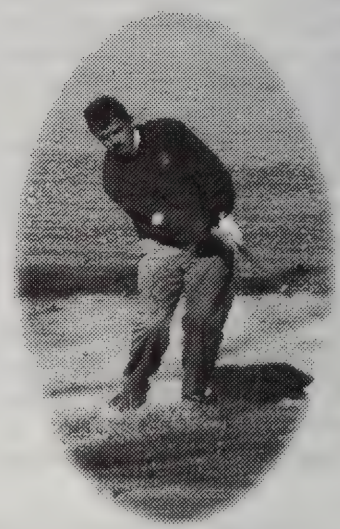
1959 and for six years appeared in recital and with leading orchestras worldwide, also collaborating with George Szell and the Cleveland Orchestra in a series of concerto recordings still considered definitive. Then, midway through the 1964-65 season, as he prepared for a State Department tour of western Europe and Russia with Szell and the Cleveland Orchestra, an ailment later diagnosed as "repetitive stress syndrome" crippled his right hand, following which he eventually readjusted to a new career, mastering the left-hand keyboard literature and also forging a reputation as a conductor, founding the Kennedy Center's Theater Chamber Players in 1967, becoming conductor and music director of the Annapolis Symphony in 1970, making his New York conducting debut in the 1970 Mostly Mozart Festival, and becoming associate conductor of the Baltimore Symphony in 1973. He has since appeared as a guest conductor with major orchestras throughout the world and recently signed a five-year contract as principal guest conductor of the New Japan Philharmonic. Though he continues to specialize in the left-hand repertoire, Mr. Fleisher has recently made a limited return to the two-handed piano literature; as he explains, the condition of his right hand has not been cured, but he has finally found a way to get around it, and will play such two-hand music as he feels he can handle comfortably. Holder since 1959 of the Andrew W. Mellon Chair at the Peabody Conservatory of Music, Mr. Fleisher also serves on the faculties of the Juilliard School and Manhattan College of Music in New York and the Royal Conservatory of Music in Toronto. He is also famous for his master classes at such prestigious venues as the Salzburg Mozarteum, the Paris Conservatoire, the Mishkenot in Jerusalem, and New York's Metropolitan Museum of Art. Artistic Director of the Tanglewood Music Center since 1986, Leon Fleisher was named 1994's "Instrumentalist of the Year" by *Musical America* and has been recipient of the Johns Hopkins University's President's Medal.



Pianist **Benjamin Pasternack** was the Grand Prize winner of the inaugural World Music Masters Piano Competition held in Paris in July 1989. Bestowed by the unanimous vote of a distinguished panel of judges, the honor carried with it engagements in Portugal, France, Canada, Switzerland, and the United States. An earlier competition victory came in August 1988, when he won the top prize at the 40th Busoni International Piano Competition, which led to a series of recitals in Northern Italy and a compact disc recording on the Nuova Era label. Mr. Pasternack has performed as soloist, recitalist, and chamber musician on four continents. His orchestral engagements have included appearances as soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Pacific Symphony, l'Orchestre Symphonique de Quebec, the Tonhalle Orchestra of Zurich, and the New Japan Philharmonic. Among the many conductors with whom he has collaborated are Seiji Ozawa, Erich Leinsdorf, David Zinman, Gunther Schuller, and Leon Fleisher. Mr. Pasternack's special relationship with the Boston Symphony Orchestra took a dramatic turn in October 1988 when, on less than thirty-six hours' notice, he performed Mozart's G major piano concerto, K.453, to critical and public acclaim. Since then he has performed as soloist with the Boston Symphony in fourteen other concerts, including appearances in Carnegie Hall, the Kennedy Center, in Athens, Salzburg, and Paris during the BSO's 1991 European tour, and in São Paulo, Buenos Aires, and Caracas during the orchestra's 1992 South American tour. Mr. Pasternack has also been a guest artist at the Tanglewood Music Center, the Festival of Two Worlds in Spoleto, Italy, the Seattle Chamber Music Festival, the Minnesota Orchestra Sommerfest, the Festival de Capuchos in Portugal, and the Festival de Menton in France. Highlights of recent seasons have included two recital tours of Europe. A native of Philadelphia, Benjamin Pasternack began his performance career at the age of eight. At thirteen he entered the Curtis Institute of Music, where he studied with Mieczyslaw Horszowski, Rudolf Serkin, and Seymour Lipkin. He has also studied with Leon Fleisher and Leonard Shure. In September 1997 Mr. Pasternack will become a member of the piano faculty at the Peabody Institute in Baltimore.



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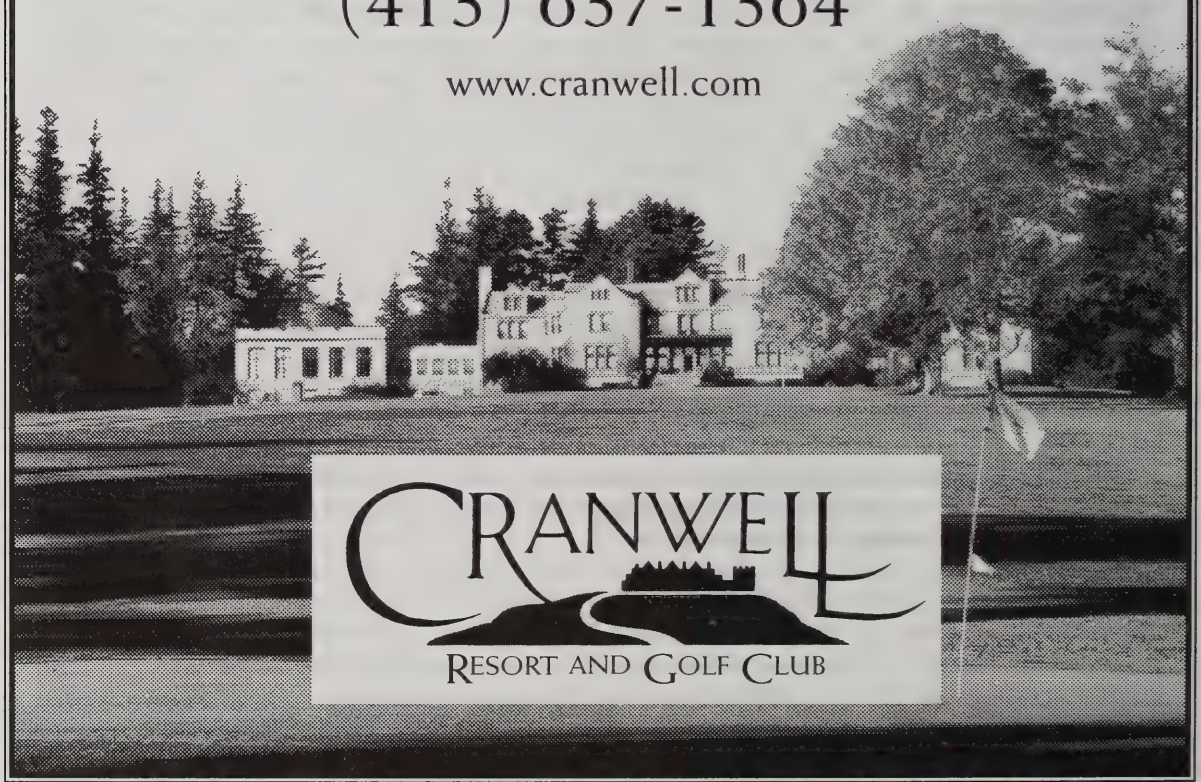


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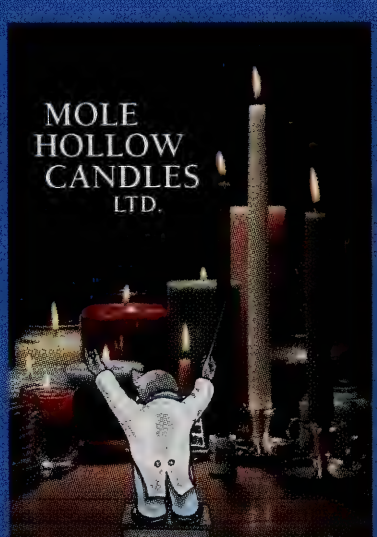


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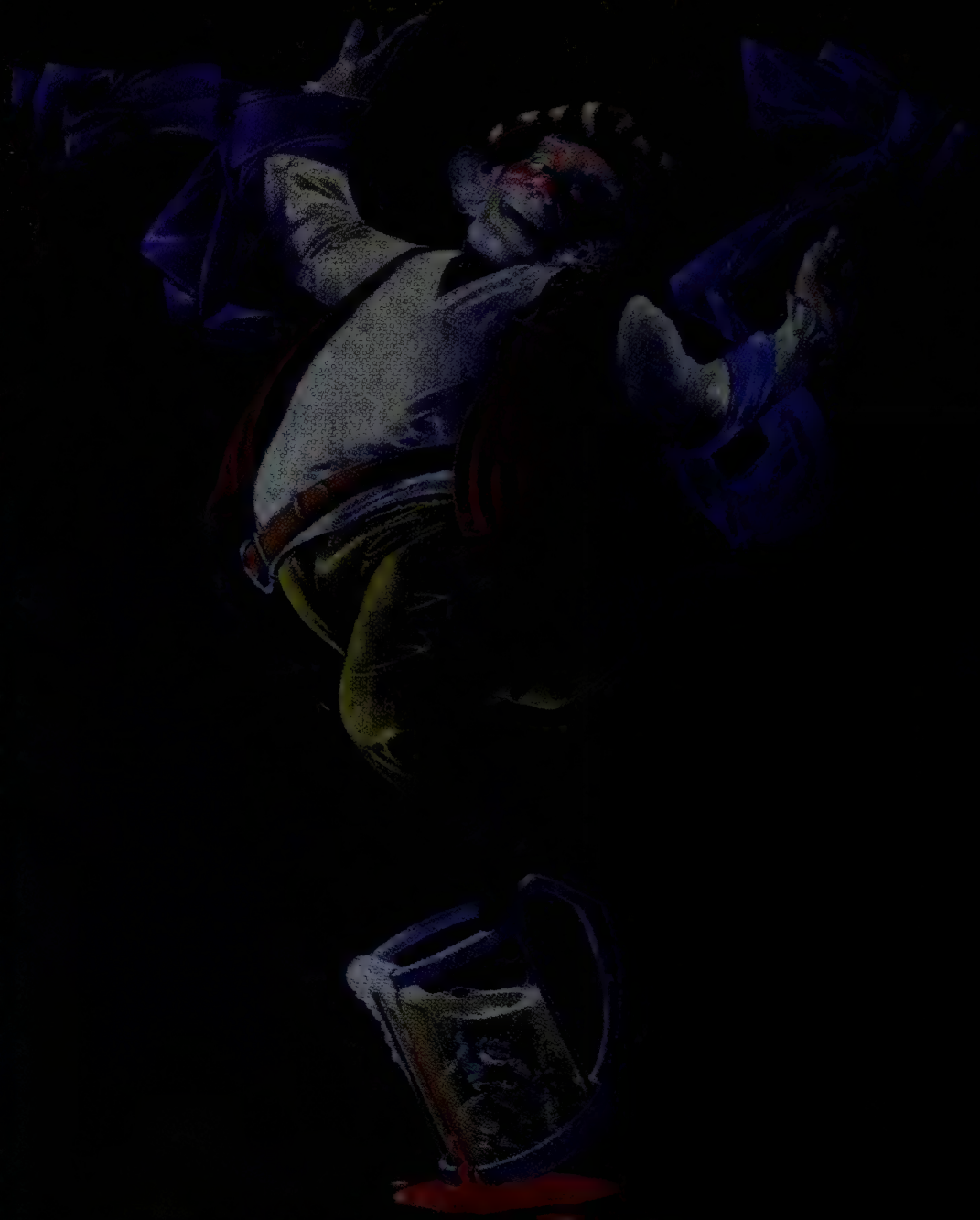
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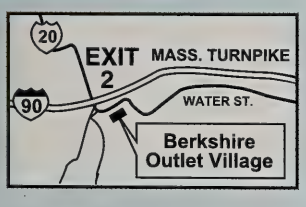
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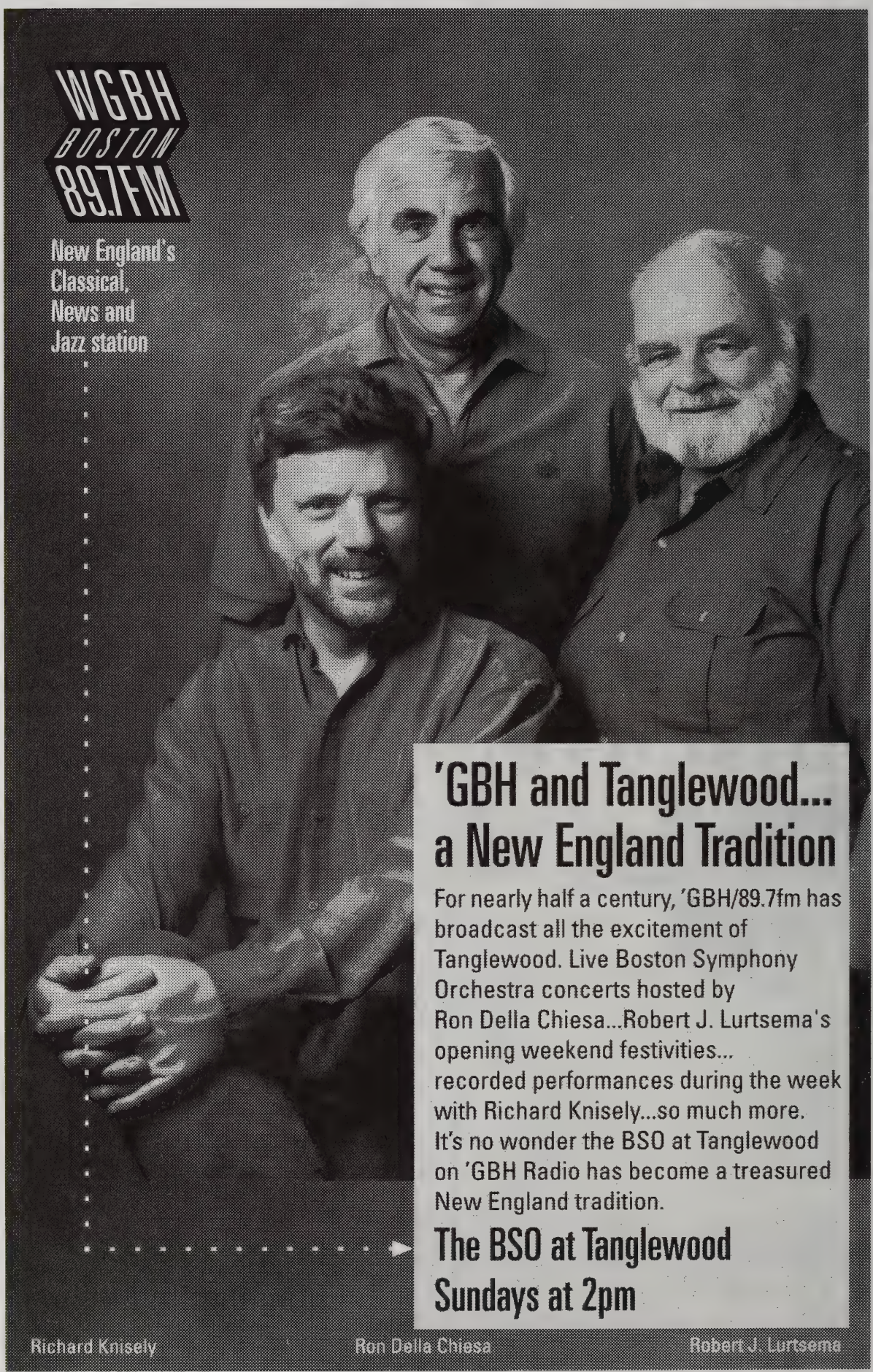
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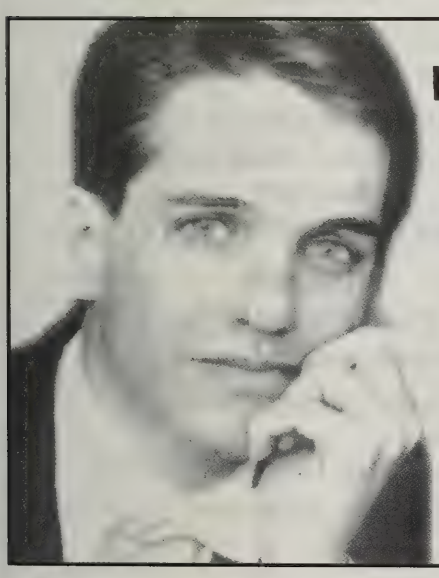
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(includes two adults and children under 21)

In addition, enjoy concerts performed by student Fellows of the Tanglewood Music Center.

TICKET MEMBERSHIP *$250*

In addition, receive the 1998 Tanglewood Advance Ticket Order Form next February, before tickets go on sale to the general public. Receive acknowledgment in the Tanglewood program book.

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In addition, receive a permit for conveniently located parking areas. Enjoy the hospitality of the Tent Club—which provides bar service and picnic space on concert days.

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In addition, enjoy buffet dining at the Highwood Manor prior to weekend concerts as well as Sunday brunch and post-concert refreshments. Receive *silver card* parking privileges in Tanglewood's parking areas.

THE BERNSTEIN CIRCLE *$1,000*

In addition, receive two tickets to each BSO Saturday-morning Open Rehearsal.

KOUSSEVITZKY SOCIETY
MEMBER *$1,800*

In addition, enjoy pre-concert suppers at the gracious Seranak Supper Club. Attend a closed rehearsal, preceded by a lecture and reception. Receive prominent recognition in the Tanglewood program book. Enjoy *gold card* parking privileges. Receive priority ticket assistance at the Tanglewood Friends Office. Attend an elegant dinner at Seranak.

KOUSSEVITZKY SOCIETY
PATRON *$2,500*

In addition, receive a pair of tickets to a Wednesday or Thursday Recital. Receive a recent BSO recording, and a Tanglewood poster autographed by the Orchestra member of your choice. Attend an exclusive tour of Tanglewood.

TMC SPONSOR *$3,750*

In addition, co-sponsor a Fellowship at the Tanglewood Music Center. Plus, receive an invitaiton to annual Fellowhip luncheon.

TMC CONCERT SPONSOR *$5,000*

Receive Koussevitzky Society benefits and sponsor a TMC concert of your choice.

For further information, contact Tracy Wilson, Director of Tanglewood Development, at (413) 637-5274 or (617) 638-9274.

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Please make your check payable to "Tanglewood Annual Fund" *c/o* Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, or bring your gift to the Tanglewood Friends Office.

JULY AT TANGLEWOOD

Wednesday, July 2, at 8:30

JUILLIARD STRING QUARTET

All-Beethoven program

Thursday, July 3, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
GIL SHAHAM, violin

Music of Mozart, Barber, and Brahms

Thursday, July 3, at 8:30, Shed

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JESSYE NORMAN, soprano

STRAUSS *Don Juan*; Intermezzo and Closing scene from *Capriccio*
MENDELSSOHN *Hebrides* Overture
ELGAR *Sea Pictures*, for voice and orchestra

Friday, July 4, at 7:30

Independence Day Festivities
(Grounds open at 4 p.m. for afternoon entertainment)

LYLE LOVETT AND HIS BAND

Saturday, July 5, at 8:30

BOSTON SYMPHONY ORCHESTRA
ZDENEK MACAL, conductor
GARRICK OHLSSON, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BRAHMS *Schicksalslied*, for chorus and orchestra
MOZART Piano Concerto No. 17 in G, K.453
BRAHMS Symphony No. 2

Sunday, July 6, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JOHN WILLIAMS, conductor
GIL SHAHAM, violin
Special guest narrator to be announced
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ROUSE *The Infernal Machine*
BARBER Violin Concerto
COPLAND *Fanfare for the Common Man*; *Canticle of Freedom*; *Lincoln Portrait*; "The Promise of Living" from *The Tender Land*

Thursday, July 10, at 8:30

DUBRAVKA TOMSIC, piano

Music of Mozart, Brahms, Ravel, and Chopin

Friday, July 11, at 6 (Prelude)

MALCOLM LOWE, violin
BENJAMIN PASTERNACK, piano

Music of Debussy and Brahms

Friday, July 11, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
MAXIM VENGEROV, violin

ALL-BRAHMS PROGRAM
Violin Concerto; Symphony No. 4

Saturday, July 12, at 8:30

BOSTON POPS CONCERT
JOHN WILLIAMS, conductor

Featuring music from Mr. Williams's film scores to the *Star Wars* trilogy and other intergalactic favorites

Sunday, July 13, at 2:30

The Leonard Bernstein Memorial Concert
(To benefit the Tanglewood Music Center)
TANGLEWOOD MUSIC CENTER ORCHESTRA
ROBERT SPANO, conductor
ISAAC STERN, violin

BERNSTEIN *Facsimile*
MOZART Violin Concerto No. 3 in G, K.216
DVOŘÁK Romance in F minor for violin and orchestra
BRAHMS Symphony No. 1

Thursday, July 17, at 8 and
Saturday, July 19, at 2:30

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

POULENC *Les Mamelles de Tirésias* (fully-staged production)

Friday, July 18, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Stravinsky

Friday, July 18, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano
MARK OSWALD, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

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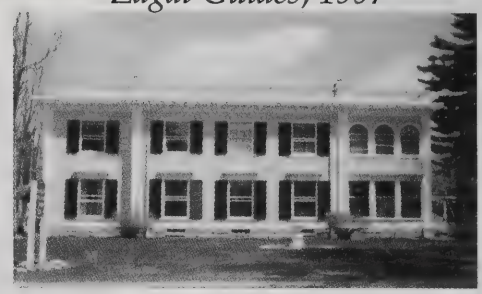


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TAKEMITSU *Asterism,* for piano and orchestra
MOZART Piano Concerto No. 21 in C, K.467
TAKEMITSU *My Way of Life,* for baritone, chorus, and orchestra
BEETHOVEN Choral Fantasy

Saturday, July 19, at 8:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
JOHN ALER, tenor
ITZHAK PERLMAN, violin
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BRITTEN *Ballad of Heroes,* for tenor, chorus, and orchestra
BRUCH Violin Concerto No. 1
STRAVINSKY *The Rite of Spring*

Sunday, July 20, at 2:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
IGNAT SOLZHENITSYN, piano
YING HUANG, soprano

ALL-MOZART PROGRAM
Symphony No. 31, *Paris*
Piano Concerto No. 23 in A, K.488
Aria, "L'amerò, sarò costante," from *Il rè pastore*
Concert aria, "Voi avete un cor fedele"
Symphony No. 36, *Linz*

Tuesday, July 22, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor

A program of Pops favorites; also featuring the winner of the 1997 Van Cliburn Piano Competition

Wednesday, July 23, at 8:30

YO-YO MA, cello

J.S. BACH Suites Nos. 1, 3, and 3 for solo cello

Thursday, July 24, at 8:30

RENÉE FLEMING, soprano
HELEN YORKE, piano

Songs of Schubert, Rachmaninoff, Debussy, Barber, and Strauss

Friday, July 25, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
CHRISTIAN ZACHARIAS, piano

Music of Gershwin, Copland, and Mozart

Friday, July 25, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
PAMELA FRANK, violin

MOZART Divertimento in F for strings, K.138
HAYDN Symphony No. 96, *Miracle*
MOZART Violin Concerto No. 5 in A, K.219
RAVEL *Mother Goose* (complete)

Saturday, July 26, at 8:30

ANDRÉ PREVIN, conductor and pianist
WILLIAM R. HUDGINS, clarinet

GOULD *Fall River Legend* Suite
COPLAND Clarinet Concerto
SCHUMAN Symphony No. 3
GERSHWIN *Rhapsody in Blue*

Sunday, July 27, at 2:30

BOSTON SYMPHONY ORCHESTRA
JEFFREY TATE, conductor
CHRISTIAN ZACHARIAS, piano

ELGAR Serenade for Strings
BEETHOVEN Piano Concerto No. 4
BRAHMS Symphony No. 3

Sunday, July 27, at 8:30

YO-YO MA, cello

J.S. BACH Suites Nos. 4, 5, and 6 for solo cello

Tuesday, July 29, at 8:30

BARBARA BONNEY, soprano
CAREN LEVINE, piano
WILLIAM R. HUDGINS, clarinet

Songs of Robert and Clara Schumann, Schubert, Grieg, and Britten

Wednesday, July 30, at 8:30

TAKÁCS QUARTET

HAYDN Quartet in F, Op. 74, No. 2
SHENG Quartet No. 3
BRAHMS Quartet No. 1 in C minor, Op. 51, No. 1

Thursday, July 31, at 8:30

ITZHAK PERLMAN, violin

An evening of Klezmer music, featuring The Klezmatics, Brave Old World, the Klezmer Conservatory Band, and the Andy Statman Klezmer Orchestra

Programs and artists subject to change.

TANGLEWOOD MUSIC CENTER

Leon Fleisher, Artistic Director

1997 Concert Schedule

Sunday, June 29, at 5:30 p.m.
Tanglewood Music Center
Opening Exercises
(free admission; open to the public)

Monday, June 30, at 8:30 p.m.
Phyllis and Lee Coffey Memorial Concert
Tanglewood Music Center Orchestra
Seiji Ozawa and Conducting Fellows conducting—To include Beethoven Symphony No. 3, *Eroica*

Tuesday, July 1, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 5, at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, July 6, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 6, at 8:30 p.m.
Sonata Recital—TMC Fellows

Monday, July 7, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 8, at 8:30 p.m.
Vocal Recital—TMC Fellows

Sunday, July 13, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 13, at 2:30 p.m. (Shed)*
Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Tanglewood Music Center Orchestra
Robert Spano conducting
Isaac Stern, violin
Music of Bernstein, Mozart, Dvořák, and Brahms

Monday, July 14, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 15, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Thursday, July 17, at 8 p.m. and
Saturday, July 19, at 2:30 p.m. (Theatre)*
Tanglewood Music Center Orchestra and Vocal Fellows
Seiji Ozawa conducting
David Kneuss, director; John Michael Deegan and Sarah G. Conly, design
Poulenc *Les Mamelles de Tirésias* (fully-staged production celebrating the 50th anniversary of the premiere)

Sunday, July 20, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 20, at 6 p.m.
BUTI Young Artists Orchestra

Monday, July 21, at 8:30 p.m.
BUTI Young Artists Chorus

Saturday, July 26, at 2 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher and Conducting Fellows conducting

Sunday, July 27, at 10 a.m.
Chamber Music—TMC Fellows



Monday, July 28, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, August 2, at 2 p.m.
BUTI Young Artists Orchestra

Sunday, August 3, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 3, at 6 p.m.
Chamber Music—BUTI Young Artists

Sunday, August 3, at 8:30 p.m.
Manon String Quartet
(TMC Ensemble-in-Residence)

FESTIVAL OF CONTEMPORARY MUSIC

Saturday, August 9, at 2 p.m.
TMC Fellows—Music of Varèse, Nancarrow/Mikhashoff, Lang, Zorn, Zappa, Rouse, Brant, and Antheil

Sunday, August 10, at 10 a.m.
TMC Fellows—Music of Messiaen

Sunday, August 10, at 8:30 p.m.
TMC Fellows—Music of Shostakovich, Rihm, Kurtág, and Gubaidulina

Monday, August 11, at 8:30 p.m.*
The Fromm Concert at Tanglewood
Ursula Oppens, piano—Music of Wuorinen, Carter, Picker, Nancarrow, and Rzewski

Tuesday, August 12, at 8:30 p.m.
TMC Fellows—Music of Chen, Turnage, Rouse, and Druckman

Wednesday, August 13, at 8:30 p.m.
TMC Fellows—Music of Gubaidulina

Thursday, August 14, at 8:30 p.m.
Tanglewood Music Center Orchestra
Reinbert De Leeuw, Stefan Asbury, and Conducting Fellows conducting
Music of Mackey, Beavers, Dutilleux, and Rouse

Tuesday, August 5*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, Leon Fleisher, Keith Lockhart, and John Williams conducting
To include Tchaikovsky *1812* Overture

Saturday, August 16, at 4:30 p.m.
Vocal Recital—TMC Fellows

Sunday, August 17, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 17, at 8:30 p.m.
Dshamilja String Quartet
(TMC Ensemble-in-Residence)

Tuesday, August 19, at 8:30 p.m.
Vocal and Chamber Music—TMC Fellows

Wednesday, August 20, at 8:30 p.m.
Tanglewood Music Center Orchestra
Conducting Fellows conducting

Schedule subject to change.

Additional TMC events may take place at 4 p.m. on selected weekday afternoons; up-to-date weekly schedules are available at the Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $6 ($10 for orchestra concerts). Tanglewood Friends are admitted without charge.

Unless otherwise stated, all concerts are held in Seiji Ozawa Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" on Tuesday, August 5, is a day-long series of concert performances and other events spotlighting the entire spectrum of Tanglewood's performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade," the Leonard Bernstein Memorial Concert on Sunday, July 13, and the commemorative performances of *Les Mamelles de Tirésias* on Thursday, July 17, and Saturday, July 19, are presented as benefits for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.



TANGLEWOOD MUSIC CENTER ENDOWMENT FUNDS

Tanglewood Music Center Fellows pay little or no tuition; many are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Faculty Chairs. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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Barbara LaMont Master Teacher Chair
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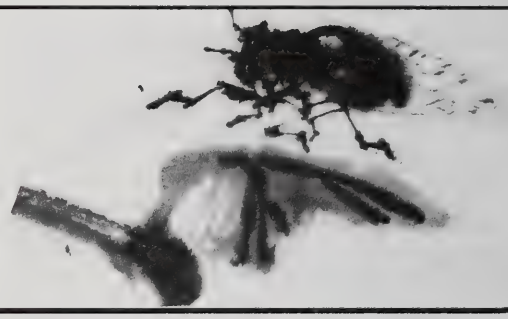
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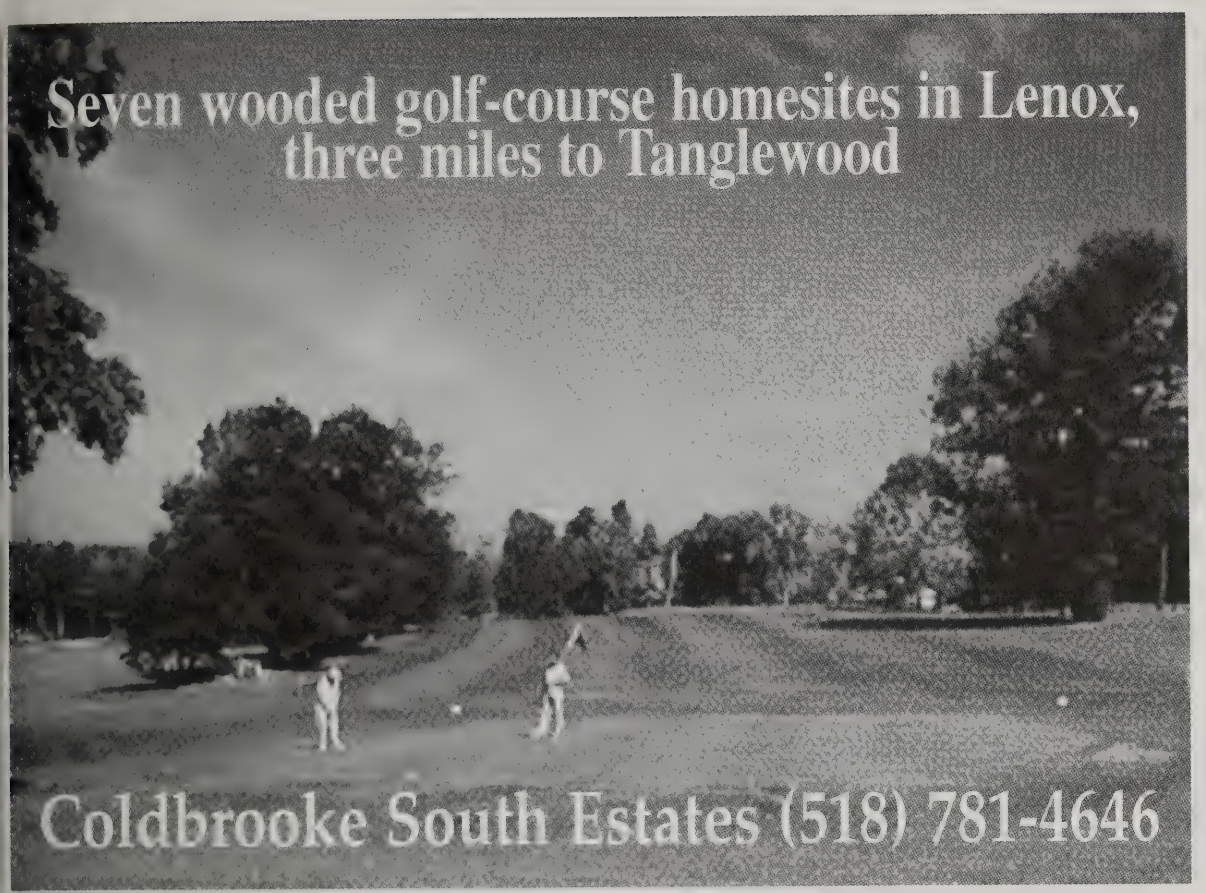


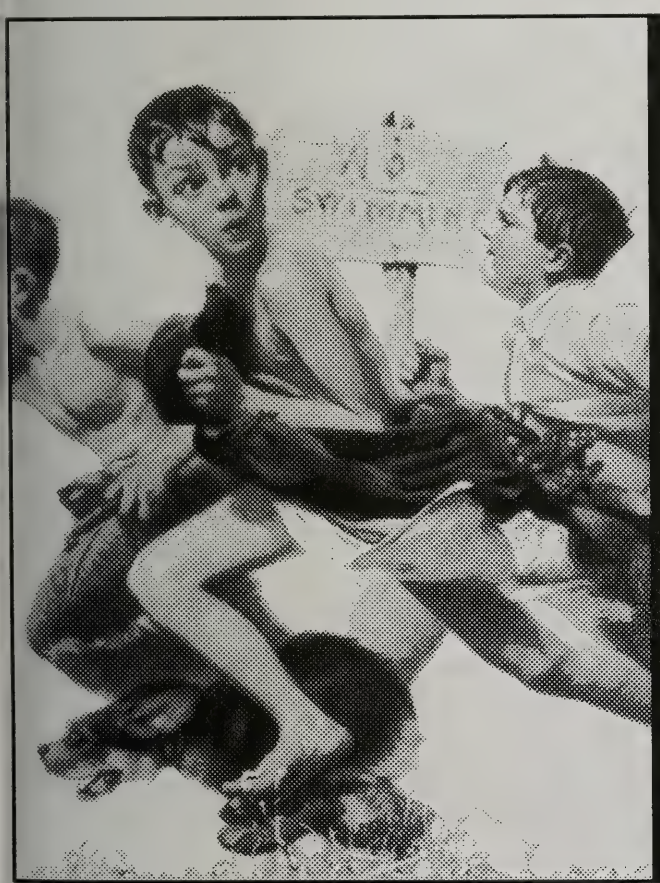
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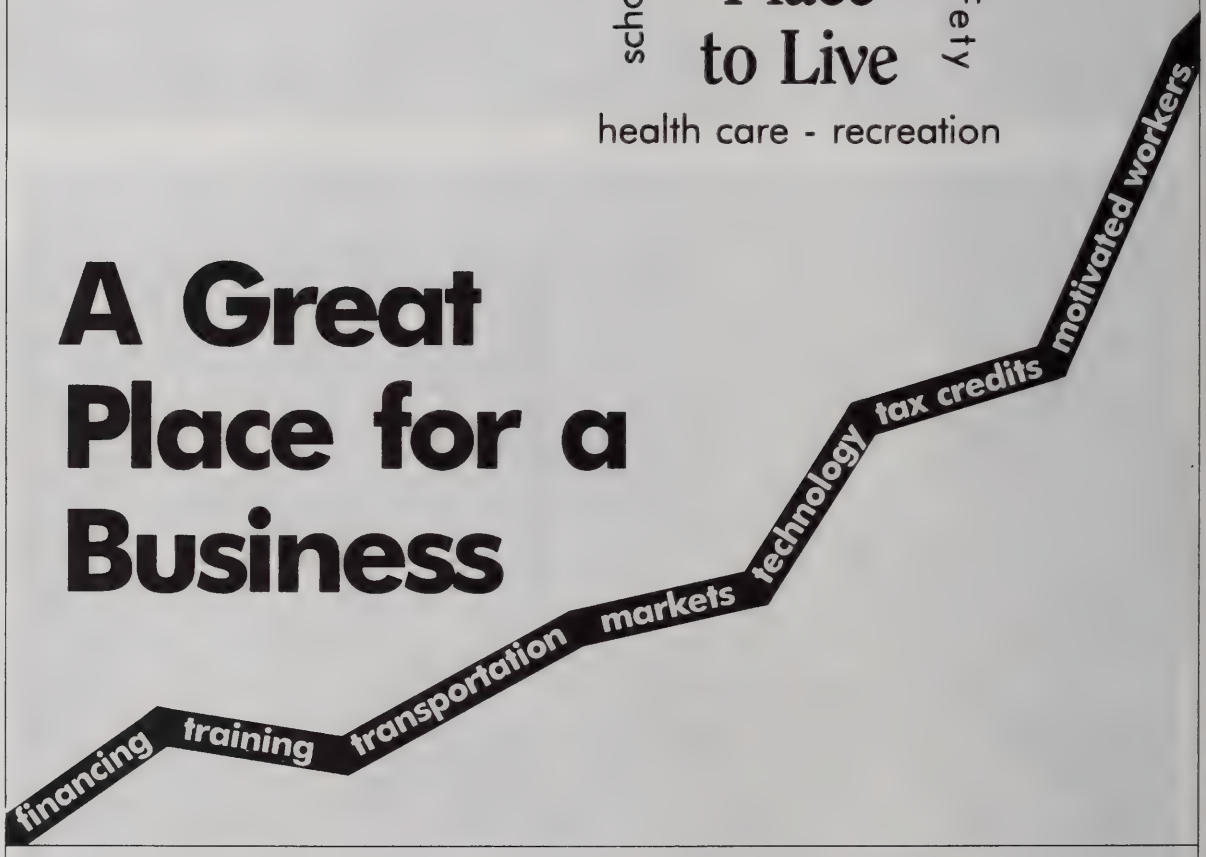
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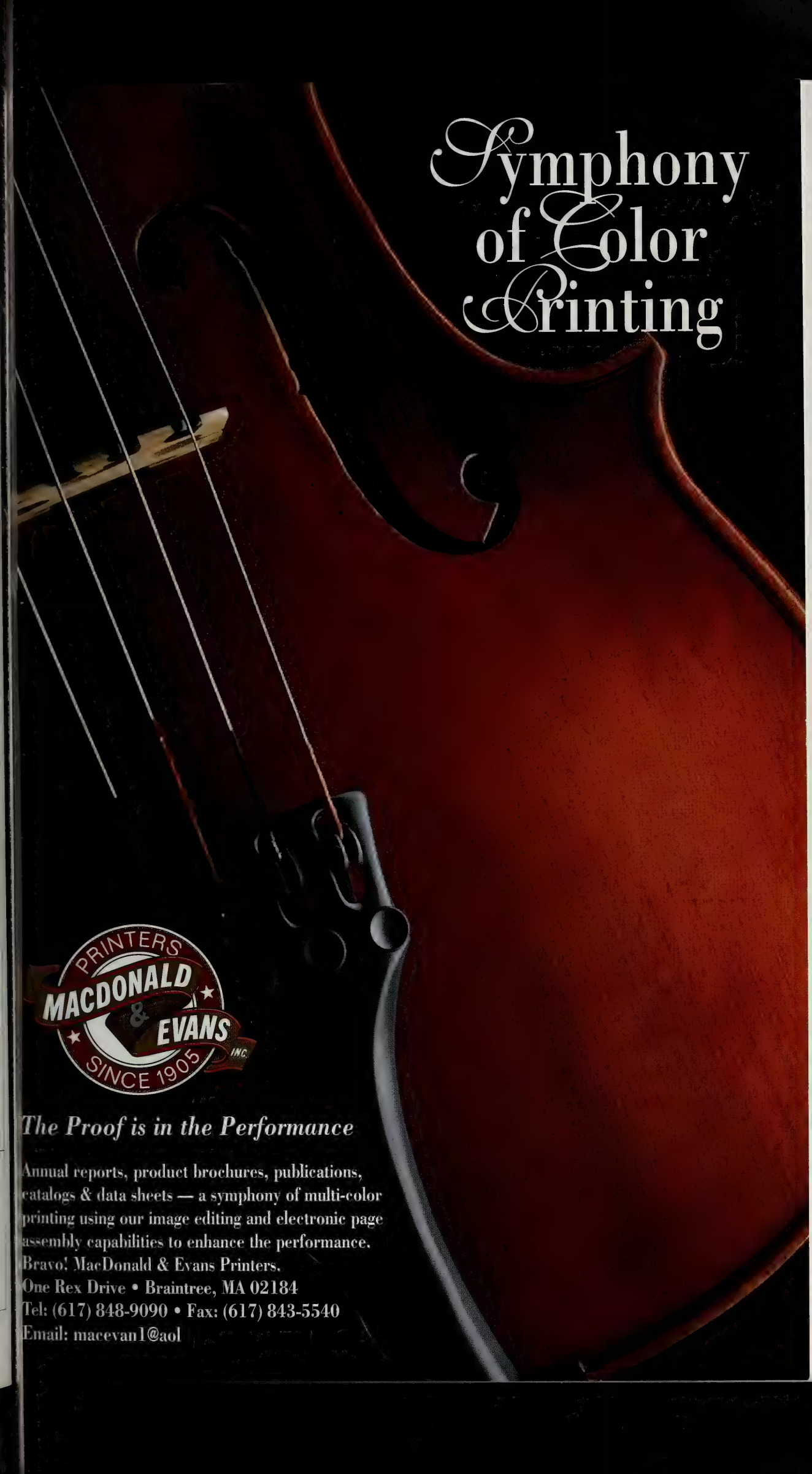
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Fourth of July Celebration
Friday, July 4, 1997

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4:30	Murph the Physical Comedian Manor House
5:10	The Waldo & Woodhead Show Chamber Music Hall
5:50	Randy Judkins Manor House
6:30	*Grand Finale* Murph, Waldo & Woodhead, and Randy Judkins Chamber Music Hall
7:30	**LYLE LOVETT** Koussevitzky Music Shed

Hurdy Gurdy, Monkey & me and magician **Timothy Wenk** will perform throughout the afternoon on the lawn.

Le Masque: Fantastic Face Painting by Marjorie Goldman will be available throughout the afternoon on the lawn near the Manor House.

Fireworks will take place over the Stockbridge Bowl following the evening concert.

ARTISTS

Lyle Lovett

Texas native Lyle Lovett emerged in the mid-1980s as part of country music's new wave. although his work also shows the influence of gospel, rhythm-and-blues, folk, blues, and jazz. Mr. Lovett holds degrees in journalism and German from Texas A&M. His recordings include his 1986 eponymous debut album as well as *Pontiac*, the Grammy Award-winning *Lyle Lovett and his Large Band*, *Joshua Judges Ruth* (which takes its title from three consecutive books in the Old Testament), *I Love Everybody*, and *The Road to Ensenada*. He has toured across the country and appeared in a Disney Channel "Going Home" concert special. In addition, Mr. Lovett has appeared in the Robert Altman film *The Player* and was a favorite guest on "The Tonight Show with Johnny Carson."

Tom Murphy has taught in Denmark, France, and the U.S., including three years at Ringling Brothers' Clown College. Featured in a Showtime special from "The Just for Laughs Festival" in Montreal, he was named #1 Clown at the Cirque DeDemain competition in 1987. Among his solo shows are "Murph the physical comedian" (a bullet-proof comedy show) and "Meta**murph**osis" (very loosely semi-autobiographical).

Waldo and Woodhead have performed together for thirteen years and on six continents as goodwill ambassadors of fun. They have appeared at Lincoln Center, Caesar's Palace, Saratoga Performing Arts Center, the World Expo in Brisbane, Australia, the Olympic Games in Barcelona, and the International Children's Festival. The two have appeared on television in many countries, including Canada, Chile, Japan, and the Netherlands and have made a full-length video for family audiences. They are appearing for the thirteenth time at Tanglewood, one of their favorite places on earth.

Visual, verbal, and character comedian **Randy Judkins** has been on the cutting edge of the New Vaudeville style of entertainment since 1975, giving more than 175 annual performances, seminars, and workshops at conventions, retreats, and festivals, and in educational systems in the U.S., Canada, and Europe. He has appeared on *Good Morning, America* and *CBS This Morning*, and has taught at the University of Southern Maine, Ringling Brothers Barnum & Bailey's Clown College, and the Juilliard School's drama division.

Hurdy Gurdy, monkey & me's Tony Lupo evokes the days of yesteryear when children would gather to hear the magical instrument and watch the animal's antics. With appearances on national and local television programs, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, Hurdy Gurdy, monkey & me have created thousands of special memories for children and adults alike.

Timothy Wenk presents educational magic shows about recycling in schools across America, and his "Metempirical Magic" mail order company offers new magical creations and techniques to other magicians. In 1991 Mr. Wenk won the Inventor's Award at the worldwide "FISM" competition in Switzerland. His invention

called "Misled" has been featured by David Copperfield in his live tour and international television special.

The traveling troupe **Le Masque: Theatre-Arts Ensemble** offers Fantastic Face Painting ("*maquillage*" in French), which consists of color-coordinated folk-art ornamental Renaissance designs and masks. Le Masque is widely known for "danse-dramas" reminiscent of an earlier time, but contemporary in their innovative and evocative interdisciplinary weavings of masks, music, poetry, and allegorical "story-danse."

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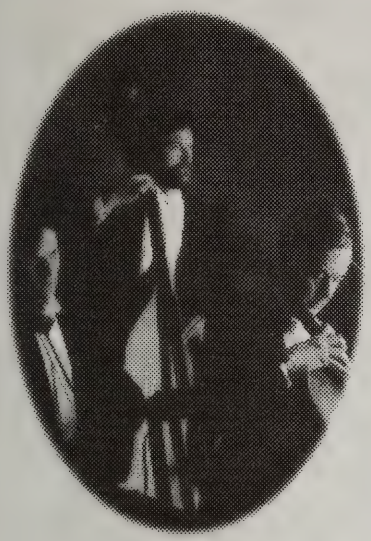
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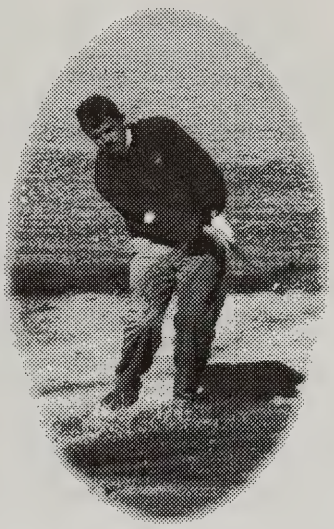
Monday, August 25, at 8:30pm
Shed
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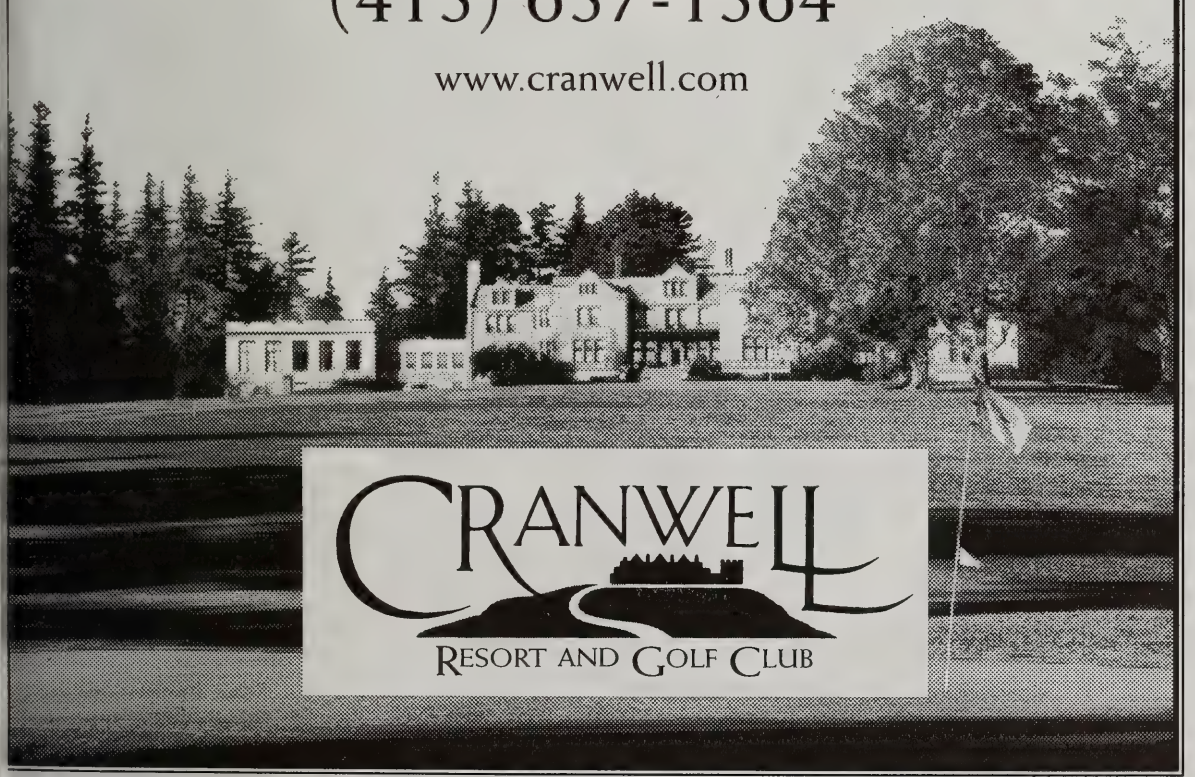


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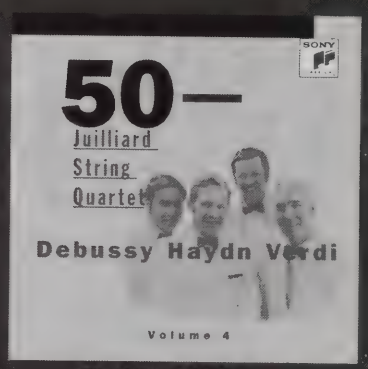
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Wednesday, July 2, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JUILLIARD STRING QUARTET
ROBERT MANN, violin
JOEL SMIRNOFF, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

ALL-BEETHOVEN PROGRAM

Quartet No. 15 in A minor, Opus 132
Assai sostenuto—Allegro
Allegro ma non tanto
Molto adagio
Alla Marcia, assai vivace—
Allegro appassionato

INTERMISSION

Quartet No. 13 in B-flat, Opus 130, with its original finale, *Grosse Fuge*, Opus 133
Adagio ma non troppo—Allegro
Presto
Andante con moto ma non troppo
Alla danza tedesca. Allegro assai
Cavatina. Adagio molto espressivo
GROSSE FUGE: *Overtura*: Allegro—
Fuga: Allegro—Meno mosso e moderato—
Allegro molto e con brio—Meno mosso
e moderato—Allegro molto e con brio

Please note that portions of this concert are being filmed for use in a planned documentary about Robert Mann. Occasional pictures of the audience may be included.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

A Tribute to Robert Mann



In 1946, composer William Schuman, recently named President of the Juilliard School, asked a young Juilliard graduate, Robert Mann, to found a string quartet. Schuman certainly hoped that the new ensemble would turn out to play a leading role in American musical life, as indeed it did. But he can surely have had no inkling of the fact that Mann, as first violinist, would perform with the ensemble for a half-century, or that he would in turn be largely responsible for the creation of many other string quartets and thus for the explosion of chamber music in this country in the last half of the twentieth century.

There had been distinguished string quartets in America before 1946. Two of the most famous—the Kneisel and the Flonzaley quartets—had been assembled out of distinguished European-born and -trained musicians. (The Kneisel Quartet, an offshoot of the Boston Symphony Orchestra, was for many years made up of the orchestra's leading players.) But the Juilliard was from the beginning a decisively *American* ensemble, a fact reflected both in its personnel and in the very substantial place given to American music in its repertory—though the quartet also naturally performed the great European masterpieces as well.

For the past fifty years, Robert Mann has anchored the quartet in the first violin position, while other musicians left and were replaced. Robert Koff was the original second violinist, followed by Isidore Cohen in 1958, Earl Carlyss in 1966, and Joel Smirnoff in 1986. Raphael Hillyer held the viola position from the beginning until 1969, when he was succeeded by Samuel Rhodes. Arthur Winograd was the original cellist, followed by Claus Adam in 1955 and Joel Krosnick in 1974.

The members of the Juilliard Quartet immediately established themselves as champions of new music. A significant highlight of that early period was their performance of the first complete cycle of the six Bartók string quartets in the United States, which they played at Tanglewood in 1948; they would go on to record the Bartók cycle three times. They were responsible, too, for putting Schoenberg's quartets on the map, playing them frequently and with affection, and recording the entire cycle. They have recently recorded the complete string quartets of Paul Hindemith. American composers whose works they have performed (often in premieres) include Milton Babbitt, Elliott Carter, David Diamond, Lukas Foss, John Harbison, Leon Kirchner, Fred Lerdahl, Donald Martino, Peter Mennin, Walter Piston, William Schuman, Roger Sessions, Morton Subotnick, Richard Wernick, and many others. But their repertory, numbering some 500 works, also includes works of all the great quartet composers, including Haydn, Mozart, Beethoven, Schubert, Brahms, Schoenberg, Berg, Webern, Bartók, and Shostakovitch.

Quite aside from his busy activity as the Juilliard Quartet's first violinist, Robert Mann has been a prime shaper of other string quartets through his many years of teaching at Juilliard. He has frequently encountered string players who felt they wanted to spend their musical lives in a chamber ensemble, and he has often matched up players whom he felt to be musically compatible and suggested they see how they might work together. A number of significant string quartets were formed in this way, and many quartets worked with him and the other Juilliard players in coaching sessions. It would not be farfetched to claim that the large number of superb new quartets in the last fifty years—among them the American, Brentano, Concord, Emerson, LaSalle, Shanghai, St. Lawrence, and Tokyo string quartets—is due directly to Robert Mann's influence. And just as he once taught at Tanglewood, so now do Joel Smirnoff, Samuel Rhodes, and Joel Krosnick, all faculty members at the Tanglewood Music Center.

But those who know Robert Mann only as a preeminent chamber musician know his musical life only in part. He first made his name as a soloist, having won the Naumburg Competition in 1941. And while a student at Juilliard, he studied composition (including work with Stefan Wolpe) and conducting. With more than seventy compositions under his belt, he has a number of new works underway, including a concerto for two violins and a choral symphony. He intends to perform more of the solo violin repertory as well. Given his lifelong record of energy and achievement in music, and his continuing enthusiasm, it is clear that his "retirement" offers merely a staging ground for energetic new activities.

Notes

Ludwig van Beethoven (1770-1827) began working on the A minor quartet while still finishing up its immediate predecessor, Opus 127. His next three works, published as Opus 130, 131, and 132 (though the numbers do not reflect order of composition), are in many respects the most unusual of the entire series, and there has been a tendency to view them as a trilogy, though the composer himself never considered them so. Still, it is clear that during the period of composition he was intensely interested in formal contrapuntal devices, most obviously revealed in the *Grosse Fuge* of Opus 130 and the first-movement fugue of Opus 131. The A minor quartet, too, though it lacks a formal fugue, exploits contrapuntal devices especially in the working out of the basic thematic kernel that appears in the cello at the outset. This motive (heard both right side up and upside down) seems at first to be simply introductory; once the Allegro gets underway, we may be prepared to forget it. But in fact the Allegro theme is conceived as a counterpoint to the Assai sostenuto of the opening measures, and Beethoven never lets us forget this fact as he reinterprets these materials in various ways throughout the movement. After the grim concentration of the opening movement, Beethoven planned a dance in Menuetto rhythm, Allegro ma non tanto, which also grows out of the contrapuntal combination of ideas (presented together by the two violins after four measures in which all the players offer one of the ideas in unison). The gloomy foreboding is dispelled in a Trio of rustic charm, with bagpipe drones and folklike tunes, but the return to the first part brings with it a sombre, unsmiling countenance.

What follows is one of the most extraordinary movements in all Beethoven—simultaneously an example of his command of musical expression and a practical response to musical antiquarianism. The heading, "*Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart*" ("Sacred song of thanksgiving to the Deity, in the Lydian

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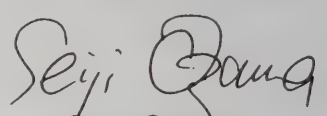
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mode"), highlights the retrospective element: Beethoven had studied the ancient modes of ecclesiastical plainsong (though he had to remind himself on the original manuscript—since force of habit dies hard—that the Lydian mode involves the scale of F with B-natural instead of B-flat), and he employed that knowledge here, not to recall the past but rather to generate a music of utter timelessness. The hymn appears three times, with variations, alternating with a somewhat faster section in D major, marked "*Neue Kraft fühlend*" ("Feeling renewed strength"), which is itself a kind of variation of an unstated theme, ripe with elaborate ornamental scoring. The last return to the hymn, marked "*Mit innigster Empfindung*" ("With the most intimate feeling"), generates a grand climax that is simultaneously rich and austere.

Beethoven did not want to proceed directly from the spiritual elevation of the *Heiliger Dankgesang* to the emotions of a minor-key finale; he chose instead to bring in the sharpest contrast in the form of a march movement (the mundane following the ethereal) in A major. The march itself, which is never completed, links to the finale (Allegro appassionato) by means of an astonishing, pathetic instrumental recitative at the point where we expect a Trio. The final movement is built from material originally conceived for the Ninth Symphony but not used there. Here it becomes

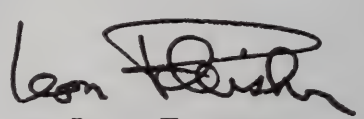
Honoring Robert Mann

Robert Mann is a model and inspiration for us all, as a performer, teacher, a champion of twentieth-century music, and a commissioner of new works from three generations of American composers. This is a fantastic achievement, and I congratulate him on his fifty-one years with the Juilliard String Quartet.



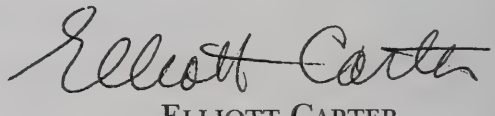
Seiji Ozawa

Robert Mann is arguably the most unique icon in the pantheon of American music-makers. Eschewing the traditional route to stardom, he chose to demonstrate that the shared life, work, and experience is probably the most meaningful, the most worthy, and the most truly noble of all.



Leon Fleisher

Understanding that the deepest involvement with the musical literature for performers is to focus on its present, using this as a key to its past, Robert Mann led the wonderful Juilliard Quartet through the earliest American performances of the works of Bartók, Sessions, and many others with serious dedication, verve, and imagination. This, in turn, illuminated in a most unique and important way their extraordinary performances of the classics. In addition, Robert has been a most inspiring teacher, also a fine composer and soloist, and has led the Naumburg Foundation to ever greater accomplishments. Cheers for this wonderful genius!



Elliott Carter

a rondo of great breadth and pathos, avoiding all the cute tricks that make the rondo normally a lighthearted romp. Just before the final Presto, the first violin, in its top register, reiterates the F-E semitone that made up half the opening motto of the first movement, while the cello (in its tense high register) brings in the rondo theme. Even the turn to A major, for the coda, fails to brighten the taut nervousness of this powerful work.

* * * * *

Between 1812 and 1824, **Beethoven** composed no string quartets, and when he returned to the medium in the latter year, he brought to it the experience of having composed the Ninth Symphony, the last of the piano sonatas, and the *Missa Solemnis.* Among other things, this meant that he brought into the composition of his five late string quartets a whole new experience in fugal composition. The last string quartets became Beethoven's final musical testament, containing some of the most personal music he ever wrote. For most of the rest of the century response to these works was either patronizing (the assumption being that they were so "odd" simply because Beethoven's deafness caused him to miscalculate the musical effect) or downright hostile (one French composer referred to them as "the muddy source from which has flowed all the bad music of the last half-century").

The Opus 130 string quartet that we know today is not the one Beethoven first composed and premiered. That work challenged the audience with an extraordinarily forbidding finale, which Beethoven later chose to replace with a more traditional kind of movement. The original ending he published separately under the title *Grosse Fuge* ("Great Fugue") with the opus number 133. The present performance will offer Beethoven's original conception.

One of the things that left early audiences nonplussed with the late quartets was the fact that the composer broke away almost completely from the old four-movement pattern by having a larger number of movements or by introducing a bewildering variety of tempo changes. In the B-flat quartet, he does both of these things. The effect is to break down the sense of the individual movement as one of a series of self-contained boxes of music lined up in a neat array to produce an entire piece, and to give instead a sense of the whole, a much wider-ranging and more flexible whole. Even the most disparate and varied passages, the least expected harmonic relationships, and the most abstruse contrapuntal working-out play their parts in the final result. Though Beethoven seems on the surface to be destroying "classical" balance, these works are in many respects the most classical of all.

The B-flat quartet, especially when played as originally conceived, with the Great Fugue as its finale, is a *locus classicus* of these tendencies. From the opening of the first movement we are in doubt: is the Adagio simply a slow introduction (as we naturally assume at first), or is it the principal idea (as we begin to suspect when the Allegro that follows turns out to be so brief and scrappy)? The ever-widening circles of harmonic relationships raise questions, too—as when Beethoven carefully prepares the expected modulation to the dominant, only to toss it away at the last moment and lurch boldly up a chromatic scale to stop (arbitrarily, it seems) in a key one-half step higher than expected. It is still possible to discern the normal outlines of sonata form, but the new breadth and variety of material raise doubts all along the way.

And what is one to make of the ensuing Presto—as straightforward an ABA plan, like the old scherzo-and-Trio, as one could hope to find? This bare-bones movement is in turn followed by the Andante con moto ma non troppo, which is filled with lavish decorative ornamentation, whose very richness distracts attention from its sonata-like plan. Next comes a movement "in the style of a German dance," which belies the apparent rustication of its title with constant refinements of dynamics and articulation, giving an unusually fussy, almost surrealistic sound to what would normally be an earthy dance style. The finale ought to follow, we might assume, but Beethoven felt the need for another slow movement and produced one of his most intensely person-

al expressions, as a number of anecdotes from his own time reveal. The Cavatina is really a slow aria (the very term "cavatina" has operatic connotations), the dramatic effect of which is heightened by the broken melodic line of the first violin in a passage marked *beklemmt* ("oppressed").

Beethoven's original finale was ultimately published separately as Opus 133, the *Grosse Fuge*, where it has the unhappy effect of rising from nothing. Beethoven may have agreed to replace the fugue with a more "practical" finale, but when the fugue *is* performed, it really needs to stand in its original position—as the culmination of Opus 130. Beethoven was increasingly interested in fugal writing in his last years. In this movement he seems determined to answer a challenge implicitly laid down by his old counterpoint teacher Albrechtsberger, who, in a study of fugal writing, listed all the "decorations and artifices" possible with the comment that it would be difficult to fit them all into a single work. Beethoven, however, manages to work them all into his Great Fugue, including one device of Albrechtsberger's invention, and thus produces, like J.S. Bach, his own monumental "Art of Fugue."

Yet, Beethoven's composition is anything but an academic exercise. The daring freedom and flexibility with which he develops his material are unprecedented, and the thoroughgoing way in which the melodic figures of the fugue subject penetrate the entire musical fabric already distantly foreshadow (to those gifted with 20/20 hindsight) the total chromaticism of Schoenberg and the development of twelve-tone music. The *Grosse Fuge* is one of those rare works that is fundamentally difficult—for performers and audiences alike—and will remain forever an "avant-garde" composition.

—Steven Ledbetter

ARTISTS

Juilliard String Quartet



Hailed throughout the world, the Juilliard String Quartet has established and maintained its place in modern musical history through performances, recordings, the fostering of new works, and the training of young musicians. The Juilliard String Quartet was formed in 1946 at the behest of William Schuman, then president of the Juilliard School, who envisioned the benefits of a resident quartet serving in both teaching and performing capacities. The group was led by a Juilliard graduate named Robert Mann. In October 1946, he and the other founding members of the ensemble stepped onto the stage of the auditorium of the old Juilliard School to perform a program of works by Beethoven, Bartók, and Walter Piston, before an audience including such esteemed musicians as Yehudi Menuhin and Zoltán Kodály. Tonight at Tanglewood, after an unprecedented fifty-one years, Robert Mann plays his final concert as the *primarius* of the Juilliard String Quartet.

Highlights of the Juilliard's unparalleled career have included its trip to the Soviet Union in 1961, when it became the first American string quartet to visit that country, and its continuing residency at the Library of Congress in Washington, D.C., where it replaced the Budapest Quartet in 1952. Its concerts from the Library of Congress have been broadcast nationwide as part of PBS's "Great Performances" series. Other milestones include the first complete cycle of the six Bartók string quartets in the United States, at Tanglewood in 1948, and being named "Musicians of the Year" by *Musical America* in 1996, becoming the first ensemble to grace the annual directory's cover.

The Juilliard String Quartet launched its 1996-97 season with two concerts at New York's Lincoln Center: an anniversary concert at the Juilliard Theater on October 11 (the exact date of the quartet's debut fifty years before), with clarinetist Charles Neidich joining them for the premiere of Milton Babbitt's Quintet for Clarinet and Strings, and a concert with the Juilliard Orchestra at Avery Fisher Hall, playing the premiere of David Diamond's Concerto for String Quartet and Orchestra. Both new works were commissioned by the Juilliard School to honor

the quartet's anniversary season. In December the ensemble presented the complete Bartók quartets in two evenings at Alice Tully Hall. Long a favorite of audiences abroad, the quartet is heard regularly in Europe and Asia. In 1996-97 the group traveled to Europe twice, with programs including a complete Beethoven quartet cycle in Bonn, Germany, the composer's birthplace, and to Japan for another Beethoven cycle, which was taped for broadcast on Japanese television. The quartet has also played in South America, the Middle East, Australia, and New Zealand.

The Juilliard String Quartet commands a comprehensive repertoire of some 500 works, ranging from the classics to twentieth-century masters. It was through the Juilliard's performances that the quartets of Arnold Schoenberg were rescued from obscurity. The ensemble has been particularly devoted to American composers, having given the premieres of more than sixty compositions by Milton Babbitt, Elliott Carter, Aaron Copland, Lukas Foss, Peter Mennin, Walter Piston, William Schuman, Roger Sessions, Morton Subotnick, Richard Wernick, and many others. The ensemble's discography is the most extensive of any chamber ensemble in history. It records exclusively for Sony Classical and has been associated with that label (formerly Columbia Records) since 1949. In the quartet's fiftieth-anniversary season, Sony Classical released a seven-CD retrospective of its recordings from the past five decades. Other current releases include a two-disc set of Brahms string quartets and the clarinet quintet as well as Janáček's First and Second quartets and Berg's *Lyric Suite.* Also, the German label Wergo Records has just issued the first volume of the Juilliard's recordings of the complete Hindemith quartets. In addition to its activities as a touring ensemble, the Juilliard String Quartet maintains teaching positions at the Juilliard School and serves as quartet-in-residence. Through the years the foursome has helped train a number of other prominent string quartets, including the American, Brentano, Concord, Emerson, Essex, Lark, LaSalle, St. Lawrence, Shanghai, and Tokyo quartets.

All four members of the Juilliard String Quartet are American-born and -trained. A native of Portland, Oregon, first violinist **Robert Mann** is the only member of the original quartet. He played his New York debut recital in 1941 after winning the Naumburg Award. He is currently President of the Walter W. Naumburg Foundation and a member of the Board of Directors of the New York Philharmonic. Mr. Mann appears frequently as soloist and has recorded a number of solo works, including Bartók's sonata. He is also the composer of seventy works, some of which have been performed at the Juilliard School. **Joel Smirnoff** is a native of New York City. After eleven years as second violinist of the ensemble, Mr. Smirnoff will succeed Mr. Mann as the Juilliard's first violinist this August 2 at Tanglewood. Mr. Smirnoff attended the University of Chicago and the Juilliard School. A violinist with the Boston Symphony for six years before joining the Juilliard Quartet in 1986, he won second prize in the International American Music Competition in 1983 and made his New York recital debut at Carnegie Hall's Weill Recital Hall in 1985. He has participated in the world premieres of many contemporary works, several of which were composed for him. Besides teaching at the Juilliard School, he serves on the faculty of the Tanglewood Music Center. Also a native of New York City, violist **Samuel Rhodes** is a graduate of Queens College and Princeton University, where he studied composition with Roger Sessions and Earl Kim. He is celebrating his twenty-sixth season as a member of the Juilliard String Quartet and the Juilliard faculty. In addition to his activities as a solo artist, Mr. Rhodes is also a member of the Tanglewood Music Center faculty and a frequent Marlboro Festival participant. He is often a guest artist with such other ensembles as the Beaux Arts Trio and the Guarneri, Galimir, Cleveland, and American quartets. Cellist **Joel Krosnick**, a native of Connecticut, is active as both performer and educator. His principal teachers were William D'Amato, Luigi Silva, Jens Nygaard, and Claus Adam, whom he succeeded in the Juilliard String Quartet. A frequent recitalist and soloist, Mr. Krosnick performs throughout the United States and Europe. He has performed in New York City at Weill Recital Hall, Merkin Concert Hall, and Symphony Space, appears regularly with pianist Gilbert Kalish at Columbia University's Miller Theatre, and is a faculty member at the Tanglewood Music Center. His solo recordings may be heard on the Orion, Nonesuch, Arabesque, and New World labels.

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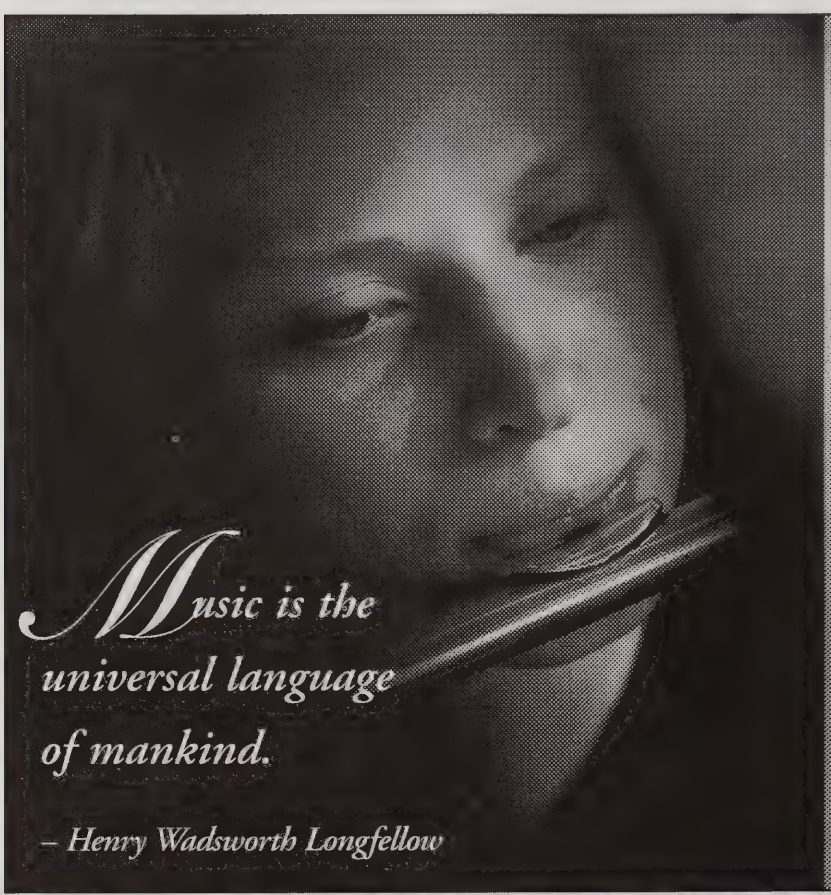
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Prelude Concert

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MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
CATHERINE FRENCH, violin
KAZUKO MATSUSAKA, viola
EDWARD GAZOULEAS, viola
OWEN YOUNG, cello
GIL SHAHAM, violin
RANDALL HODGKINSON, piano

MOZART — Duo in G for violin and viola, K.423
Allegro
Adagio
Rondeau. Allegro

Ms. FRENCH and Ms. MATSUSAKA

BARBER — Sonata for Cello and Piano, Opus 6
Allegro ma non troppo
Adagio—Presto—di nuovo Adagio
Allegro appassionato

Messrs. YOUNG and HODGKINSON

BRAHMS — String Quintet No. 2 in G, Opus 111
Allegro non troppo, ma con brio
Adagio
Un poco Allegretto
Vivace ma non troppo presto

Ms. FRENCH, Mr. SHAHAM, Ms. MATSUSAKA, Mr. GAZOULEAS, and Mr. YOUNG

Baldwin piano

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Wolfgang Amadè Mozart (1756-1791) and his wife Costanze traveled to Salzburg in the summer of 1783 to visit the composer's father Leopold. Wolfgang had completed three of his six *Haydn* quartets in the preceding months, the first of his mature string quartets, inspired by the work of his greatest contemporary, Joseph Haydn. While in Salzburg, Mozart learned that his old friend Michael Haydn, the young brother of Joseph, was in trouble with the Archbishop of Salzburg, who had commissioned a set of six duos for violin and viola, of which Haydn had produced only four before being taken ill (the constant pressure of his job in Salzburg had driven him to the bottle). The Archbishop was withholding his salary as an incentive for the completion of the set. Mozart, having heard of this plight (and having no love for the Archbishop, who a few years before had had the young Mozart kicked down the stairs and shown roughly to the door), promptly composed two duos and gave them to Michael Haydn to pass off as his own. They are so far superior to Haydn's work that it is a wonder the Archbishop didn't suspect something, although the fact that he didn't is a further proof of his own musical philistinism. In any case, Mozart clearly enjoyed tackling a new and unfamiliar medium, and the warmth and lyric grace of the two duos reflect the generous impulse that brought about their composition.

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The Cello Sonata by **Samuel Barber** (1910-1981) is the last work that he composed under the direct tutelage of his composition teacher at the Curtis Institute, Rosario Scalero, to whom the piece is officially dedicated. But it also bears an informal dedication, written by the composer in one copy of the score, to the cellist Orlando Cole, "physician at the birth of this Sonata in appreciation of his help and interest." The "physician at the birth" gave the premiere of the sonata, both in a semi-private performance at the Art Alliance of Philadelphia within a month of its completion on December 9, 1932, and in the first public performance, at a League of Composers concert in New York on March 5, 1933.

Barber began active work on the composition in the summer of 1932, which he spent in Italy with his friend and fellow composer (and later librettist) Gian Carlo Menotti. The two composers had hiked from Innsbruck to the Italian frontier near Lake Como, took a boat to Lake Lugano, and climbed the hills to the Menotti family villa. There Barber set to work on the sonata, completing the first movement within the first two weeks. But in a sense the background of the sonata goes back as far as June 1928, when, while crossing the Atlantic, Barber and the cellist David Freed had played the Brahms cello sonatas during their passage. During this early stage of his career, Barber was caught up in admiration of Brahms, and much of Barber's early music reflects this enthusiasm. In particular the opening of Barber's sonata seems to come from the same expressive world as the F major cello sonata of the German master. At the same time, Barber uses his harmonic materials in a modern way. The first four notes in the cello part make up an augmented-sixth chord, laid out as a melody; this appears in various guises as a thematic motive, but is never used with the harmonic function that the romantic era would have given it. After publication in 1936, the sonata was quickly taken up by American cellists, who were happy to find a strong work for their instrument by an American composer, the first such work to enter the repertory. The sonata is cast in the tradition fast-slow-fast of three-movement works, though the Adagio contains a central scherzo section as well.

* * * * *

Johannes Brahms (1833-1897) composed his G major string quintet, Opus 111, at the request of Joachim, who wanted a companion piece for the F major quintet, Opus 88. He completed the bulk of the creative work in Bad Ischl in the summer of 1890, when he was fifty-seven years old, and sent the score off to his publisher with a letter saying, "With this note you can take leave of my music, because it is high time to stop." He was to live until April 1897, but fortunately for all of us, his intentions changed suddenly when, in March 1891, he heard the playing of a clarinetist named Richard Mühlfeld, which inspired two of his finest chamber works (the clarinet quintet and clarinet trio) and also broke the block on his creative juices, so that in the end he produced another ten works before finally laying down his pen for good.

Nonetheless, the G major quintet has an air of valediction about it. Perhaps Brahms's autumnal mood was partly generated by the fact that he began this quintet with material originally sketched for a fifth symphony, but the idea of creating a "Fifth"—with the daunting example of Beethoven marching behind him—was evidently too much, and eventually he realized that no further symphonies would be forthcoming. It was then natural enough to extend that view to all music of whatever kind. And to carry the Beethoven connection one step further, it is likely that Brahms was influenced, too, by the opus number that his quintet would carry, for Opus 111 was the number of Beethoven's last piano sonata; the very number carried with it intimations of finality, and the Brahms work that appeared under this number was certainly imposing enough to hold a similar place in its maker's output. In any event, the use of the string ensemble is especially kaleidoscopic in color, showing that Brahms in no way stood still between the earliest works for string ensemble and this last one.

The quintet begins with a clearly symphonic gesture in the cello under tremolos in the upper parts, a bold melody that dips and soars with the *brio* called for in the move-

ment's tempo designation. Brahms calls for the repeat of the exposition, and it is surely essential here, both because of the way he writes out a connection back to the beginning of the movement, and because of the surprise that comes after we have heard it a second time: with the ending of the exposition poised on the chord of A major, a sudden shift to B-flat, hushed, with string tremolos taken up again from the opening of the movement. The development aims at a powerful and exciting climax, generated by a series of tremolos, but it is also filled with extraordinary moments of quiet which appear suddenly without reducing the energy or overall tension. When Brahms returns to G for the recapitulation, the cello utters its first phrase, as in the opening of the work, but soon the violin takes over and the entire passage is reconsidered in a different scoring. The coda withdraws from this energetic level and follows a pensive course derived from a lyrical version of the cello's opening gesture.

The slow movement opens with a melody in the first viola that evokes gypsy airs in its exotic decorative turns. Soon after, the violins add a delicate touch. These two tiny ideas Brahms develops with exceptional resourcefulness, bringing them through a wide-ranging series of moods and astonishingly varied textures.

Lovers of the Third Symphony will feel a kinship between that work's third movement and the corresponding movement of this quintet, with its exquisite yearning. Such a movement is normally a moment of repose in the overall form of a large work, but here it also retains a degree of tension, a fact noticed by Brahms's friend Elisabeth von Herzogenberg, who commented with pleasure that it did not display "more sprightliness than is musically justifiable." The finale brings out—for the last time in Brahms's output—that wonderfully vigorous "gypsy" spirit that banishes care with a terrific show of energy, here shaped into a compact and effective fusion of rondo and sonata forms, an inventive path leading between major and minor modes, and wild gypsy dance to close.

—Steven Ledbetter

ARTISTS

Violinist **Catherine French** is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. A frequent soloist, Ms. French has performed with the Toronto Symphony and other Canadian orchestras; she made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York under the baton of David Gilbert. Her recital appearances have included performances in New York, Canada, Washington, D.C., and Marlboro, Vermont, where she was a participant in the 1993 Marlboro Music Festival. Boston-area chamber music appearances have included concerts with the Boston Artists Ensemble and Supper Concerts at Symphony Hall. The recipient of numerous study grants, Ms. French won the grand prize at the National Competitive Festival of Music in 1986 and was the overall winner of the Canadian Music Competition in 1988. In 1989 she won first prize in the CBC Young Artists Competition. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Ms. French graduated from Indiana University in 1990 with a bachelor's degree in music and later earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received a master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra's violin section in September 1994.

Violist **Kazuko Matsusaka** joined the BSO in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble, and a substitute member with the Pittsburgh Symphony. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. A prizewinner in the Fischoff National Chamber Music Competition, she has taught at the University of Pittsburgh and at the Westmoreland Suzuki School of Music.

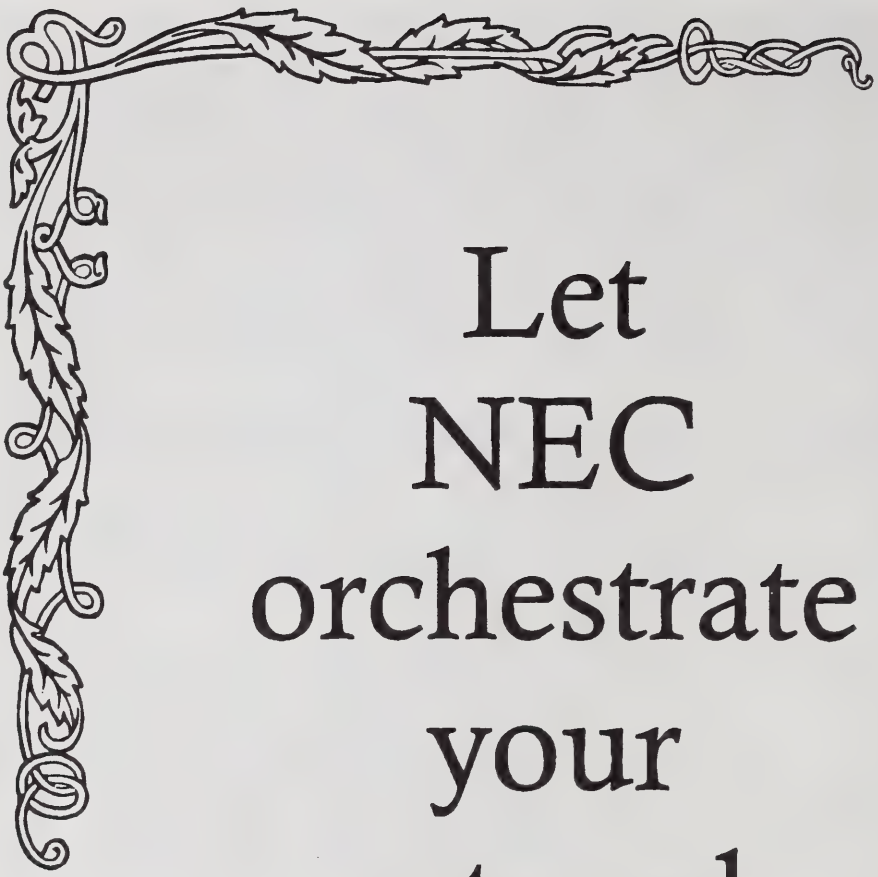
Violist **Edward Gazouleas** joined the BSO at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the Boston Symphony he was a member of the Pittsburgh Symphony's viola section from 1985 to 1990, performing prior to that with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. Mr. Gazouleas has taught viola as an instructor at Temple University and privately at Swarthmore College. In the Boston area he has performed with the Boston Artists Ensemble and Collage New Music.

Cellist **Owen Young** joined the Boston Symphony Orchestra during the BSO's 1991 Tanglewood season. Mr. Young has participated in the Tanglewood, Aspen, Banff, Davos, Sunflower, and Gateway music festivals. His numerous appearances as soloist have included the Pittsburgh Symphony and the Boston Pops. He performs chamber music and recitals frequently in the United States and abroad, including engagements in Boston, New York City, Pittsburgh, the Virgin Islands, St. Maarten and St. Barts in the Caribbean, and Paris. Besides teaching cello privately, Mr. Young also coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). From 1991 to 1996 he was resident tutor of music and director of concerts in Dunster House at Harvard University. His own teachers included Aldo Parisot, Anne Martindale Williams, and Michael Grebanier. A *cum laude* graduate of Yale University with bachelor's and master's degrees from that institution, Mr. Young served as principal cellist with the Yale Symphony Orchestra and was soloist for that ensemble's European tour. He played with the New Haven Symphony during the 1986-87 season and was a Fellow at the Tanglewood Music Center in 1986 and 1987. He played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony Orchestra during the 1988-89 season. Mr. Young was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony in 1991.

Pianist **Randall Hodgkinson** won the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation in 1981 and made his formal New York recital debut at Alice Tully Hall under that competition's auspices in 1986. Earlier honors included top prizes in the J.S. Bach International Competition and other competitions, and the Tanglewood Music Center's Cabot Award in 1971. The following years brought a series of successful debuts with orchestra, including collaborations with such conductors as Leonard Bernstein and Gunther Schuller. He made his European orchestral debut in 1985 with the Santa Cecilia Orchestra of Rome, performing MacDowell's Piano Concerto No. 2 and the European premiere of Duke Ellington's *New World A-Comin* Concerto, reflecting his keen interest in American music. Mr. Hodgkinson has appeared in recital throughout the United States and performs chamber music frequently in the Boston area, including regular appearances with the Boston Artists Ensemble. A featured artist on the Bösendorfer Concert Series aired on WNYC-FM in New York City, he has recorded for Nonesuch, CRI, and New World. Mr. Hodgkinson earned his bachelor's degree, master's degree, and Artist Diploma from the New England Conservatory of Music, where his principal mentors were Veronica Jochum and Russell Sherman. He is currently on the Conservatory's piano faculty and is also a Music Tutor at Harvard University.

For a biography of **Gil Shaham**, see page 57.





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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
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Thursday, July 3, at 8:30
SPONSORED BY NEC

SEIJI OZAWA conducting
JESSYE NORMAN, soprano

Please note that Ms. Norman will perform only the first four of the group of Strauss songs before the intermission of tonight's concert.

Week 1

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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Thursday, July 3, at 8:30
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SEIJI OZAWA conducting
JESSYE NORMAN, soprano

ALL-STRAUSS PROGRAM

Don Juan, Tone poem after Lenau, Opus 20

Five Songs with orchestral accompaniment
Freundliche Vision (Pleasant Vision)
Liebeshymnus (Hymn of Love)
Waldseligkeit (Forest Bliss)
Wiegenlied (Cradle Song)
Befreit (Freed)

JESSYE NORMAN

Texts and translations begin on page 21.

INTERMISSION

Suite from *Der Rosenkavalier*

Intermezzo and closing scene from the opera *Capriccio,* Opus 85

Ms. NORMAN

Text and translation begin on page 28.

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Baldwin piano

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GUEST ARTIST

Jessye Norman



"The immensity of her voice struck like a thunderbolt....It was like an eruption of primal power." This is how one writer described the vocal phenomenom that is Jessye Norman. Whether she is portraying operatic heroines, interpreting Lieder, or appearing with the world's premier orchestras and conductors, her exquisite artistry invariably enthralls capacity audiences across the globe.This summer Ms. Norman celebrates the twenty-fifth anniversary of her Boston Symphony Orchestra debut, which took place at Tanglewood in July 1972. She is a frequent and welcome guest with the orchestra; her Boston Symphony appearances have featured her in music of Berlioz, Bizet, Britten, Haydn, Elgar, Mahler, Mozart, Offenbach, Ravel, Schoenberg, Strauss, and Wagner. Ms. Norman preceded last year's Tanglewood appearance with the Boston Symphony and Seiji Ozawa with the opening concert of Ravinia's 1996 season, singing with the Chicago Symphony under Christoph Eschenbach's direction. In July she sang the finale of the Centennial Olympic Games in Atlanta for a live audience of 85,000 and a television audience in excess of 3.4 billion, following this with concert appearances with the orchestras of Atlanta and Savannah as part of their Olympic Arts Festivals. Highlights of Ms. Norman's 1996-97 season included recitals in Europe and the United States, including an appearance at New York's Carnegie Hall. In May she performed with violinist Pinchas Zukerman in a specially televised concert for the Chamber Music Society of Lincoln Center and in concerts with Michael Tilson Thomas and the San Francisco Symphony. Ms. Norman sings a widely varied operatic repertoire, having appeared at La Scala in Milan, Florence's Teatro Comunale, the Royal Opera House at Covent Garden, the Stuttgart Opera, the Vienna and Hamburg state operas, the Opera Company of Philadelphia, Lyric Opera of Chicago, the Aix-en-Provence Festival, and the Salzburg Festival. Her Metropolitan Opera debut in Berlioz's *Les Troyens* opened the Met's hundredth-anniversary season in 1983. Her many televised appearances have included several "Live From the Met" and "Live From Lincoln Center" telecasts; two Christmas specials, "Jessye Norman at Nôtre Dame" and "Christmastide"; the Saito Kinen Festival production of Stravinsky's *Oedipus Rex* led by Seiji Ozawa; and the film "Jessye Norman Sings *Carmen*," a documentary chronicling her recording of Bizet's opera, also with Seiji Ozawa conducting. Millions saw her sing the "Marseillaise" in the Bastille Day telecast celebrating the 200th anniversary of the French Revolution in 1989, and in January this year her voice was carried from the steps of the U.S. Capitol to audiences around the globe as she sang the American medley "O, Freedom" for the second inauguration of President Bill Clinton. Ms. Norman has been presented with many prestigious awards and distinctions, including honorary doctorates at some twenty-six colleges, universities, and conservatories around the world. In 1984 the French Government invested her with the title "Commandeur de l'Ordre des Arts et des Lettres" and the National Museum of Natural History in Paris named an orchid for her. In October 1989 she was awarded the *Légion d'honneur* by French President Mitterand, and in June 1990 she was named Honorary Ambassador to the United Nations by UN Secretary Xavier Perez de Cuellar. In her hometown of Augusta, Georgia, the amphitheater and plaza overlooking the tranquil Savannah River are named in her honor. A prolific recording artist, Ms. Norman has won numerous awards for her recordings, including Paris's Grand Prix National du Disque for albums of Lieder by Wagner, Schumann, Mahler, and Schubert; the Gramophone Award in London for her recording of Strauss's Four Last Songs; the Edison Prize in Amsterdam, and recording prizes in Belgium, Spain, and Germany. In the United States she has won Grammy awards for "Songs of Maurice Ravel," Wagner's *Lohengrin*, and Wagner's *Die Walküre.* Recent recordings include *Salome* with Seiji Ozawa and the Dresden State Orchestra, a collection of Berg songs (including early songs with piano accompaniment, and the *Altenberg Lieder* and Seven Early Songs with Pierre Boulez and the London Symphony Orchestra), and her third recording of sacred music for Christmas, entitled "In the Spirit." In addition to her busy performance schedule, Jessye Norman serves on the National Advisory Board of the Dance Theatre of Harlem and on the Board of Directors for the Ms. Foundation, the National Music Foundation, Citymeals-on-Wheels in New York City, and the New York Botanical Garden. She is national spokesperson for The Partnership for the Homeless and The Lupus Foundation, and she is a member of the Board of Trustees of Paine College in Augusta. A relentless Girl Scout cookie seller, she is a lifetime member of the Girl Scouts of America.

NOTES

Richard Strauss
Don Juan, Tone poem after Lenau, Opus 20

Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. Most biographers have concluded that the first drafts for Don Juan *were made in the fall of 1887; Strauss completed the score in the summer of 1888, and he conducted the first performance on November 11, 1889, with the Court Orchestra in the Grand Ducal Theater of Weimar. The Boston Symphony Orchestra gave the first American performance on October 30, 1891, under the direction of Arthur Nikisch. Jean Morel led the first Tanglewood performance of* Don Juan *on July 24, 1954; Charles Dutoit led the most recent Tanglewood performance on July 17, 1988. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, glockenspiel, harp, and strings.*

It is altogether fitting that Strauss's *Don Juan,* an evocation of the greatest erotic subject of all time, should be composed under the influence of his own first passion for Pauline de Ahna, the soprano who was eventually to become his wife. Strauss met her in August 1887 while on a visit to his uncle Georg Pschorr in a village an hour's ride from Munich. Pauline was the daughter of a prominent musical villager, General de Ahna, and she had at that time already completed vocal studies at the Munich Conservatory, though she had made no progress in a career. Strauss, completely smitten by the girl, decided to supervise her further instruction, so that by the time he took over the opera in Weimar two years later, he was able to introduce her as one of the leading sopranos.

The story of Don Juan has appeared over and over again in European literature and music. Strauss knew Mozart's *Don Giovanni,* of course, but his version owes no allegiance to the plot or characterization of the Mozart work. Nor did Byron's extended narrative poem *Don Juan* play a direct role in Strauss's plans. He found inspiration rather in the work of Nikolaus Lenau, an Austrian romantic poet of Hungarian birth who had died in a mental asylum in 1850 leaving unfinished a poetic drama on Don Juan partly inspired by Byron; the surviving fragments were published in 1851. Lenau's version of the legend was a psychological treatment of a man devoted to an idealistic search for the perfect woman. He glories in the experience of the individual moment above all else, but learns that each successful exploit has led to some great harm, a fact that makes his existence increasingly burdensome. In the end, challenged by the brother of one of the women he has seduced, he throws his sword away at the moment when he has all but conquered because he finds victory "as boring as the whole of life." His opponent puts an end to his career with a single sword stroke.

Strauss prefixed three excerpts from Lenau's work to his score. The first two, drawn from early in the play, show Don Juan discussing his philosophy with his brother Don Diego, who has been sent by their father to bring him home. The last comes from shortly before the final confrontation; Don Juan hopes that his enemy will soon put an end to his futile life. The poetic excerpts convey nothing of the action of the play, provide no details of the women who succumb to the Don's amorous powers. But they convey something of the psychology of the leading character who acts throughout this composition.

Regarding these excerpts, Donald Francis Tovey wryly remarked, "The philosophy of these sentiments is not good citizenship, but it is neither insincere nor weak. It is selfish, but not parasitic." It is also clearly not a "plot" for a musical score; there is no emphasis on action or any series of incidents. It tells us all Strauss wants us to know about his Don Juan. The various women with whom he is involved serve merely as a foil for musical ideas, not as individuals.

For a composer whose father consciously restricted his studies to the classics, par-

ticularly Mozart and Mendelssohn, and whose earliest compositions followed clearly in the same vein, *Don Juan* is an astonishing achievement, a rocket exploding in a quiet countryside. With one stroke Strauss conquered the most advanced style of composition and orchestral treatment—and he was himself only twenty-four. Having earlier composed music that carefully followed the "rules" of classical procedure, however irksome they may have become to him, Strauss was converted to the "music of the future" by Alexander Ritter, a violinist in his orchestra at Meiningen. Ritter was a devout follower of Liszt and Wagner and had married Wagner's niece. He persuaded Strauss that "new ideas must search for new forms," and Liszt's procedures in his symphonic poems of allowing the poetic element to become the guiding principle for the symphonic work dominated Strauss's output for nearly two decades.

The first result of the conversion was his four-movement symphony *Aus Italien* (*From Italy*), which fused conventional structures with new ideas. He followed it with the first version of *Macbeth,* which, after a private reading with his orchestra, he withheld for revisions, completed only after the astounding premiere of *Don Juan.*

In the fall of 1889, at the recommendation of Hans von Bülow, Strauss became assistant conductor at the Weimar Opera. His employers there, forward-looking Wagnerians, were enormously impressed when he played *Don Juan* to them on the piano, and they insisted that he give the premiere at a concert of the Weimar orchestra. Though Strauss had his doubts about the ensemble's ability to cope with the extraordinary demands of the new score, he agreed, rather than wait for an uncertain future performance in a larger musical center. The orchestra took the piece well after the initial shock of the first rehearsals. One of the horn players remarked, "Good God, in what way have we sinned that you should have sent us this scourge!" But Strauss was in good humor throughout the difficult rehearsals, and he wrote after the premiere, "We laughed till we cried! Certainly the horns blew without fear of death…I was really quite sorry for the wretched horns and trumpets. They were quite blue in the face, the whole affair was so strenuous."

From the day of that first tumultuous performance in November 1889, Strauss was instantly recognized as the most important German composer to appear since Wagner. He was launched on his string of brilliant and innovative orchestral works, and he was to continue in that line until his attention gradually was directed almost totally to the operatic stage. Even as he conducted *Don Juan, Death and Transfiguration,* the next in his series of "tone poems" (the descriptive term he preferred), lay all but finished on his desk.

—Steven Ledbetter

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Richard Strauss
Five Songs with orchestral accompaniment

The compositional history of these five songs is detailed in the notes below. Though Strauss songs in both orchestral and piano versions have figured in Boston Symphony programs since early in this century, "Freundliche Vision," "Liebeshymnus," "Waldseligkeit," and "Befreit" are receiving their first BSO performances in this concert. "Wiegenlied" had its first BSO performance in December 1912 with Elena Gerhardt under the direction of Otto Urack and was last heard in a BSO concert in February 1989, with Kathleen Battle under Seiji Ozawa's direction. Jessye Norman has sung Strauss songs with the Boston Symphony Orchestra on three occasions, each time under Seiji Ozawa's direction: at Tanglewood on August 23, 1987 ("Cäcilie," "Morgen," and "Zueignung," in a program with the final scene from "Salome"), in the Opening Night concert of the 1987-88 subscription season (the Four Last Songs), and in the Opening Night concert of the 1995-96 season ("Zueignung," "Ruhe, meine Seele," "Die heiligen drei Könige aus Morgenland," "Meinem Kinde," and "Cäcilie"). Regarding the present selection, "Freundliche Vision" is scored for two flutes, two bassoons, four horns, two trumpets, two trombones, and strings; "Liebeshymnus" for three flutes, two oboes, two clarinets, two bassoons, four horns, trumpet, and strings, including four solo violins; "Waldseligkeit" for two flutes, two clarinets and bass clarinet, two bassoons, two horns, harp, harmonium, and strings; "Wiegenlied" for two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, two harps, and strings, including three solo violins, two solo violas, and two solo cellos; and "Befreit" for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, harp, harmonium, and strings.

Strauss composed songs for almost eighty years, from his first effort at the age of six until just before his death. For many years the flow of songs served for his own concert tours with his wife, Pauline de Ahna, a fine soprano; but eventually his devotion to the symphonic poem and opera turned his attention in other directions, and he more or less gave up song composition until the last great work, the posthumously published Four Last Songs, written in the year of his death.

Strauss composed *Freundliche Vision* in its original voice-and-piano form on October 5, 1900, and orchestrated it in 1918. The poem was the very last one that Strauss composed to a text by Otto Julius Bierbaum, because the two had a falling out over Bierbaum's public attack on Strauss's choral piece *Taillefer*. The feud was unfortunate, because, though Bierbaum was not a major poet, his words often set just the right tone to inspire Strauss to great heights of expression, often suggesting a mood of contemplation and quiet rapture.

Freundliche Vision, Opus 48, No. 1

Nicht im Schlafe hab' ich das geträumt,
hell am Tage sah ich's schon vor mir.

Eine Wiese voller Margeriten;
tief ein weisses Haus in grünen Büschen;

Götterbilder leuchten aus dem Laube.
Und ich geh' mit einer, die mich lieb hat,
ruhigen Gemütes in die Kühle
dieses weissen Hauses, in den Frieden,
der voll Schönheit wartet, dass wir kommen.
Und ich geh mit einer, die mich lieb hat,
in den Frieden voll Schönheit.

Pleasant Vision

I did not dream this in my sleep;
in the brightness of the day I saw it before me:

A meadow full of daisies;
a white house deep amidst green shrubbery;

images of the gods glow from the arbor.
And I walk with one who loves me,
in a tranquil mood in the coolness
of this white house, in the peace
that in beauty awaits our arrival.
And I walk with one who loves me
in peace full of beauty.

—Otto Julius Bierbaum

The five songs of Strauss's Opus 32 were composed for his wife Pauline; three of them are settings of poems from Karl Henckell's *Buch der Liebe* ("Book of Love"). He

composed *Liebeshymnus* ("Hymn of love") on February 23, 1896, and orchestrated it only a few months later. It is a sustained but fervent outburst, an apostrophe to the loved one, with pulsing chords in the accompaniment. Strauss's biographer Norman Del Mar notes that the poem ends with lines apparently echoing the famous passage in Goethe's *Faust*, "Verweile doch, du bist so schön" ("Stay a while, you are so beautiful"), and that this seems to cause Strauss to think of a passage in Liszt's *Faust Symphony*, for the last two orchestral measures of the song evoke the music of Liszt's Gretchen in the same key and at the same pitch level.

Liebeshymnus, Opus 32, No. 3

Heil jenem Tag, der dich geboren,
Heil ihm, da ich zuerst dich sah!
In deiner Augen Glanz verloren,
steh ich, ein sel'ger Träumer, da.

Mir scheint der Himmel aufzugehn,
den ich von ferne nur geahnt,
und eine Sonne darf ich sehn,
daran die Sehnsucht nur gemahnt.

Wie schön dein Bild in diesem Blicke!
In diesem Blick mein Glück wie gross!
Und flehend ruf' ich zum Geschicke:
O weile, weile wandellos!

—*Karl Henckell*

Hymn of Love

Hail to the day when you were born,
hail to the one on which I first saw you!
In the glory of your eyes, I stand
lost, a blissful dreamer.

Heaven itself seems to open up to me,
which I had only sensed from afar,
and I may now see a sun
of which longing had warned me.

How fair your image at this glance!
At this glance, how great my happiness!
And pleading I cry out to fate:
Oh, stay, stay unchanged!

Waldseligkeit, composed on September 21, 1901, is one of the last Strauss songs to set a text by Richard Dehmel, whose best-known work today is probably *Verklärte Nacht* ("Transfigured Night"), which served as the inspiration and formal basis for Arnold Schoenberg's string sextet of that name. Dehmel wrote an extensive and complicated cycle of poems that he referred to as an "erotic rhapsody," all headed by the name "Venus" associated with a descriptive adjective—"Venus Creatrix," "Venus Perversa," and so on. The poems occasionally stepped rather near the brink of what was publishable in Dehmel's day, and in one case even passed the bounds. "Venus Consolatrix," near the end of the cycle, had to be printed in the 1913 complete edition of the poet's works with a number of its lines replaced by dashes. *Waldseligkeit*, however, comes from a different sensibility, evoking a moment of hushed stillness in which the singer is entirely aware of her identity that is yet merged in the beauty of nature.

Waldseligkeit, Opus 49, No. 1

Der Wald beginnt zu rauschen,
den Bäumen naht die Nacht;
als ob sie selig lauschen,
berühren sie sich sacht.

Und unter ihren Zweigen
da bin ich ganz allein.
Da bin ich ganz mein eigen:
ganz nur, ganz nur dein.

—*Richard Dehmel*

Forest Bliss

The forest begins to rustle,
night approaches the trees;
as if they were listening contentedly,
they gently grow more calm.

And under their branches,
I am entirely alone.
There I am entirely mine—
yet utterly yours, yours alone.

Wiegenlied is another Dehmel setting, drawn from his "Venus" poems—the section called "Venus Mater"—though not at all one of the questionable texts. Strauss composed it on August 22, 1899, and orchestrated it a few months later. During his concert tours of 1900-1901, he included *Wiegenlied* among three "Songs of a Mother," which his wife Pauline sang on a number of programs. The song has long been one of the most popular of Strauss's vocal works, with an exquisitely sustained atmosphere and a ravishing melody.

Wiegenlied, Opus 41, No. 1

Träume, träume, du mein süsses Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die leben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume sproß;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt
erschloss.

Träume, träume, Blüte miener Liebe,
Von der stillen, von der heilgen Nacht,
Da die Blumen seiner Liebe
Diese Welt zum Himmel mir gemacht.

—Richard Dehmel

Cradle Song

Dream, dream, sweet life of mine,
of the sky that brings the flowers.
Blossoms gleam there, living
on the song that your mother sings.

Dream, dream, bud of my sorrows,
of the day when the flower bloomed;
of the bright morning of blossoms,
when your little soul opened up to
the world.

Dream, dream, blossom of my love,
of the silent, holy night,
when the flowers of his love
made this world a heaven for me.

Strauss's Opus 39 songs, composed in the early summer of 1898, are almost all Dehmel settings. *Befreit* was composed on June 2, 1898; Strauss later orchestrated it in September 1933 for the soprano Viorica Ursuleac. The poem expresses a love so intense that it frees the couple from all suffering, even the fear of death itself, a death that is on the verge of happening as the singer recalls their life together. Each stanza ends with the bittersweet cry, "*O Glück!*" ("Oh, happiness!")—a phrase that Strauss quoted among "The Hero's Works of Peace" in his tone poem *Ein Heldenleben*, composed not long after the song.

Befreit, Opus 39, No. 4

Du wirst nicht weinen. Leise
wirst du lächeln und wie zur Reise

geb' ich dir Blick und Kuss zurück.
Unsre lieben vier Wände, du hast sie
bereitet,
ich habe sie dir zur Welt geweitet;
o Glück!

Dann wirst du heiss meine Hände fassen
und wirst mir deine Seele lassen,
lässt unsern Kindern mich zurück.
Du schenktest mir dein ganzes Leben,
ich will es ihnen wieder geben;
o Glück!

Es wird sehr bald sein, wir wissen's beide,
wir haben einander befreit vom Leide,
so gab' ich dich der Welt zurück!
Dann wirst du mir nur noch im Traum
erscheinen
und mich segnen und mit mir weinen;
o Glück.

—Richard Dehmel

Freed

You will not weep. Gently
you will smile, and, as if departing
on a journey,
I will return your glance and kiss.
Our four dear walls, you prepared
them,
I extended them to your whole world;
oh, happiness!

Then you will grasp my hands warmly
and you will leave me your soul,
leave me behind for our children.
You gave me your entire life,
I will give it back to them;
oh, happiness!

It will be very soon, we both know,
we have freed one another from sorrow,
thus I gave you back to the world!
Then you will appear to me only in
dreams,
and bless me, and weep with me;
oh, happiness.

—Translations by S.L.

—S.L.

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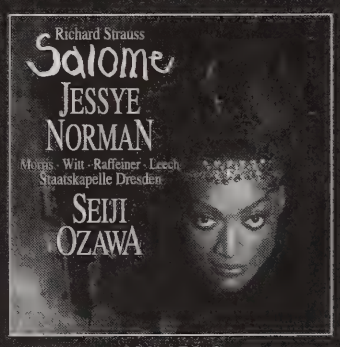


JESSYE NORMAN
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ARIADNE – SALOME – SONGS



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Richard Strauss
Suite from *Der Rosenkavalier*

Strauss's Der Rosenkavalier, *a "comedy for music" on a libretto by Hugo von Hofmannsthal, was planned and begun in 1909 and completed on September 26, 1910. The premiere, under the direction of Ernest von Schuch, took place at the Dresden Court Opera on January 26, 1911. The score of the present suite, which bears the copyright date of 1945 but which was first played by the New York Philharmonic-Symphony under Artur Rodzinski on October 5, 1944, credits no arranger, though it is generally attributed to Rodzinski. The first BSO performances of this suite were conducted by Thor Johnson in January 1949. Pierre Monteux gave the first Tanglewood performance in August 1955 and Andrew Davis the most recent (also the orchestra's most recent) on July 21, 1989. The orchestra consists of three flutes (one doubling piccolo), three oboes (one doubling English horn), high clarinet in E-flat, two clarinets and bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, ratchet, cymbal, bass drum, celesta, two harps, and strings.*

By 1909 Strauss was, with Puccini, the most famous and the richest composer alive. He had written a string of orchestral works—*Aus Italien, Macbeth, Don Juan, Ein Heldenleben, Tod und Verklärung, Till Eulenspiegel, Also sprach Zarathustra, Don Quixote,* and the *Symphonia domestica*—many of which at once became indispensable repertory items; he had emerged as an important song composer; and latterly, with *Salome* in 1905 and *Elektra* at the beginning of 1909, he had made his mark in the opera world, and in a big way. As far back as 1903 he had seen Max Reinhardt's Berlin production of a new adaptation of Sophocles' *Electra* by the then twenty-nine-year-old Viennese poet Hugo von Hofmannsthal. It interested him as possible operatic material, but not until 1906 did he ask von Hofmannsthal for permission to set the play. It was the prelude to an extraordinary working friendship that lasted through a further half-dozen major projects until the poet's death in 1929 and that properly began with their collaboration on *Der Rosenkavalier.* Drawing on a vast range of sources, von Hofmannsthal provided a libretto of which Strauss said that it practically set itself to music. The action takes place in eighteenth-century Vienna. In brief: the young wife of Field Marshal von Werdenberg has taken as lover the seventeen-year-old Count Octavian Rofrano. She receives a call from an impoverished and chawbacon country cousin, Baron Ochs auf Lerchenau, who has come for advice. He has arranged to become engaged to Sophie von Faninal, daughter of a newly rich and newly ennobled army contractor who is as keen to benefit from Ochs's title as Ochs is to get hold of some of the Faninal money. Custom—and this is entirely an invention of von Hofmannsthal's—demands that the formal proposal be preceded by the presentation to the prospective bride of a silver rose: can the Marshal's lady suggest a young man of suitable bearing and background to take on the role of the rose-bearing knight, the "Rosenkavalier"? The Marschallin, as she is always referred to, suggests Octavian. Octavian and Sophie fall in love at sight; by means of a series of degrading tricks the projected Ochs-Faninal alliance is undermined; and the Marschallin and Ochs renounce Octavian and Sophie respectively, the former with sentimental dignity, the latter in an atmosphere of rowdy farce.

The *Rosenkavalier* Suite consists of the following passages from the opera: the Prelude, which depicts with drastic explicitness the bedtime fun of the Marschallin and Octavian; the scene of Octavian's presentation of the silver rose to the blushing sixteen-year-old Sophie and the subsequent conversation of the two; music associated with Ochs, specifically the waltz in which he states that no night with him can ever be too long; the trio—three simultaneous sololoquies actually—of the Marschallin, Octavian, and Sophie, just after Octavian, not without a somewhat angry nudge from the Marschallin, has found the courage to cross the stage from his old love to his new; the final duet of Octavian and Sophie; and another of Ochs's waltzes, an exuberant one to which he sings that he can't help it, he just has the good luck of all Lerchenaus (this is the one item in the suite that departs from the sequence of events in the opera,

the arranger obviously wanting a bang-up finale).

The publisher's catalogue, incidentally, abounds in arrangements of music from *Der Rosenkavalier* for, among other things, piano and piano duet, unaccompanied violin or flute or cello (all available in simplified versions), mandolin or two mandolins or two mandolins with piano, band arrangements for each branch of service (all had distinctive combinations in the bands of the old German and Austrian armies), Schrammel quartet (the combination of two violins with guitar and accordion one hears in Viennese wine gardens), zither, and Hitler Youth Orchestra. The 1945 orchestral suite, though some may object to a certain lack of sensibility with which the juxtapositions have been managed, is not the worst of these.

—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.*

Richard Strauss
Intermezzo and Closing Scene from *Capriccio*

Strauss composed his final opera, Capriccio, *in 1940 and 1941, to a libretto he co-wrote with Clemens Krauss, though the opera's genesis, as discussed below, goes back several years before that. He completed the score in Garmisch on August 3, 1941, and the premiere took place at the Munich Staatsoper on October 28, 1942. This is the first performance by the Boston Symphony Orchestra of any music from this opera. In addition to the solo soprano in the role of Countess Madeleine, the score for the closing scene calls for three flutes (third doubling piccolo), two oboes and English horn, three clarinets (one in C, two in B-flat), basset horn, and bass clarinet, three bassoons, four horns, two trumpets, three trombones, timpani, two harps, and strings.*

It is amazing how many Strauss operas end with a great scene for the principal soprano. Certainly Strauss loved the soprano voice in a way unsurpassed by any other operatic composer, and not only because he had married a fine soprano for whom he wrote many of his greatest songs. His final opera contains the last of these finales, a luminous scene quite unusual in its dramatic mood, partly because the entire opera

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is unusual in its plot and partly because the principal character is teasingly indecisive (a far cry from Salome or Elektra—or even the Marschallin of *Rosenkavalier*).

For what turned out to be his fifteenth and last venture on the operatic stage, Strauss chose—or, rather, co-wrote—a libretto dealing with the fundamental question of artistic aesthetics in the realm of vocal music, an issue that has absorbed opera-lovers and operatic composers since the days of the very first opera written 350 years before Strauss's work: Which is more important—the words or the music? But virtually all earlier discussion of the topic took place in pamphlets and theoretical treatises and journalistic *feuilletons,* not on the stage itself. The germ of an idea for what eventually turned into *Capriccio* came to Strauss from the writer Stefan Zweig, with whom he had collaborated on *Die schweigsame Frau* ("The Silent Woman"). Strauss had welcomed the association with this gifted, highly cultured, musically literate writer and planned future works with him. But already at the premiere of *Die schweigsame Frau* in 1935 there was political scandal because Zweig was Jewish; the authorities banned the work after the fourth performance. Zweig rejected a proposal that they collaborate in secret, under a pen name, because he did not want to have any privileges from the Nazi regime, and he did not wish to endanger Strauss. Ultimately he left for Brazil, where, in despair at the state of the world and the evident successes of the Nazi army, he committed suicide in 1942.

But early in his period of collaboration Zweig had proposed as a possible future subject for an opera an idea drawn from an eighteenth-century Italian libretto for a comic opera, *Prima la musica, e poi le parole* ("First the music, and then the words") by Giovanni Battista Casti. This had been set to music by Antonio Salieri and performed as part of a double-bill with Mozart's *Impresario* in 1786. Casti had brought the words-versus-music debate into the opera itself by creating characters who were a composer and a poet. Zweig had not been interested in Casti's trivial plot, but his imagination was seized by the idea of an opera containing a poet and a composer as principal characters and a plot hinging on the question of which one produced work that was truly fundamental. Realizing that he was not likely to be in Germany long, Zweig enlisted the aid of an "Aryan" friend, theater historian Joseph Gregor (1888-1960), to help him flesh out the idea into a full libretto. But Strauss was not interested in a story so much as in a kind of theoretical debate about the nature of opera—a subject that simply did not match Gregor's skills. So the project was shelved, while Gregor and Strauss produced three other operas, *Friedenstag* (1938), *Daphne* (1938), and *Die Liebe der Danae* (produced 1944). By the time they had completed the last of these, Strauss had lost interest in working with Gregor and had begun turning repeatedly to the conductor Clemens Krauss (1893-1954) for practical advice. He finally decided that Krauss was the man to write a libretto for the "conversation in music" that became his operatic swan-song.

There is no need for an extended plot summary here. Suffice to say that the opera is set in an aristocratic chateau near Paris in the spring of 1777. Two men, the composer Flamand (tenor) and the poet Olivier (baritone), are in love with the young widow Countess Madeleine (soprano). Each has been trying to win her hand. With her brother the Count, Madeleine starts to read through a new play by Olivier which culminates in a passionate sonnet (actually a free translation—by conductor Hans Swarowsky—of a sonnet by the sixteenth-century French poet Ronsard). Olivier recites the sonnet to Madeleine as a way of wooing her, and this induces Flamand to set it to music in order to entice her with *his* art. The sonnet as set to music thus becomes a centerpiece of the entire work, the combination of words and music about which there is much discussion. It is almost the Countess's birthday, and the idea has been proposed to perform an opera in her honor—with a libretto by Olivier and music by Flamand—on the events that have just taken place, and that the Countess herself must determine how the opera will end by choosing one or the other of her swains to be her husband. The opera's final scene begins with a luminous interlude with an elaborate horn solo accompanying the rising of the moon. The Countess returns, having changed into a new evening gown for dinner. She has a short conversation with

her Major-Domo (omitted here), who reminds her that she must make a decision by eleven the next morning.

At this point the final vocal number begins. Strauss and Krauss have not made her decision explicit. She asks herself which she prefers as primary element in the work of art, the words or the music. She sings through the first eight lines of the sonnet, accompanying herself on the harp, and marvels at how tightly fused are the melody and the poetry, how they have become a new thing, different from either alone. She finishes singing the rest of the sonnet, and then interrogates her image in the mirror, hoping to find a solution to her dilemma. But she has not decided by the time the Major-Domo tells her dinner is ready. "Is there any ending," she asks, "that isn't trivial?" With this she sails calmly out of the room, while the orchestra playfully recalls the themes of the two suitors and leaves the listener to decide what her answer will be.

When, after *Capriccio* had been completed and performed, Strauss was asked about the possibility of future operas, he simply replied, "I can make only one testament."

—S.L.

STRAUSS Final scene from "Capriccio"

Morgen mittag um elf! Es est ein Verhängnis. Seit dem Sonett sind sie unzertrennlich. Flamand wird ein wenig enttäuscht sein, statt meiner Herrn Olivier in der Bibliothek zufinden. Und ich? Den Schluss der Oper soll ich bestimmen, soll wählen—entscheiden? Sind es die Worte, die mein Herz bewegen, oder sind es die Töne, die stärker sprechen—	Tomorrow morning at eleven! It is disaster. Since that sonnet, they have become inseparable. Flamand will be a little disappointed to find M. Olivier, instead of me, in the library. And I? Must I determine the end of the opera, must I choose—decide? Is it the words that move my heart, or is it the music that speaks more strongly?
Kein Andres, das mir so im Herzen loht, Nein, Schöne, nichts auf der ganzen Erde, Kein Andres, das ich so wie dich begehrte, Und käm vor Venus mir ein Angebot. Dein Auge beut mir himmlisch-süsse Not, Und wenn ein Aufschlag alle Qual vermehrte, Ein andrer Wonne mir und Lust gewährte— Zwei Schläge sind dann Leben oder Tod.	"Naught else that burns within my heart, no, fair one, nothing in the whole earth, naught else that I long for so much as you, even if Venus came to offer herself. Your eye promises a heavenly sweet torment, And if another glance should yet increase that agony, it would vouchsafe me yet another rapture and joy. Two glances, then, mean life or death."
Vergebliches Müh'n, die beiden zu trennen. In eins verschmolzen sind Worte und Töne—zu einem Neuen verbunden. Geheimnis der Stunde—eine Kunst durch die andere erlöst!	Vain effort to separate the two. Fused into one are words and music—bound in a new unity. Secret of the hour—one art redeemed by the other!
Und trüg ich's fünfmalhundert-tausend Jahre, Erhielte ausser dir, du Wunderbare,	"And though I bear it five hundred thousand years, none other than you, miraculous creature,

Kein andres Wesen über mich Gewalt.
Durch neue Adem müsst' mein Blut ich giessen,
In meinen, voll von dir zum Überfliessen,
Fänd, neue Liebe weder Raum noch Halt.

should exercise dominion over me.

Through new veins would my blood have to flow,
in my own, filled with you to overflowing,
a new love could find neither space nor resting place."

Ihre Liebe schlägt mir entgegen,
zart gewoben aus Versen und Klängen.
Soll ich dieses Gewebe zerreissen?
Bin ich nicht selbst in ihm schon verschlungen?

Their love surrounds me,
tenderly woven of verses and tones.
Shall I tear apart this fabric?
Am not I myself entwined within it?

Entscheiden für einen?
Für Flamand, die grosse Seele mit den schönen Augen—
Für Olivier, den starken Geist, den leidenschaftlichen Mann?—
Nun, liebe Madeleine, was sagt dein Herz?

Decide for one?
For Flamand, the great spirit with the beautiful eyes—
For Olivier, the powerful mind, the passionate man?—
Now, dear Madeleine, what does your heart say?

Du wirst geliebt und kannst dich nicht schenken.
Du fandest es süss, schwach zu sein,—
Du wolltest mit der Liebe paktieren,

nun stehst du selbst in Flammen und kannst dich nicht retten!
Wählst du den einen—verlierst du den andern!
Verliert man nicht immer, wenn man gewinnt?
Ein wenig ironisch blickst du zurück?
Ich will eine Antwort und nicht deinen prüfenden Blick!
Du Schweigst?—
O, Madeleine, Madeleine!
Willst du zwischen zwei Feuern verbrennen?
Du Spiegelbild der verliebten Madeleine,
kannst du mir raten, kannst du mir helfen
den Schluss zu finden, den Schluss für ihre Oper?
Gibt es einen, der nicht trivial ist?—

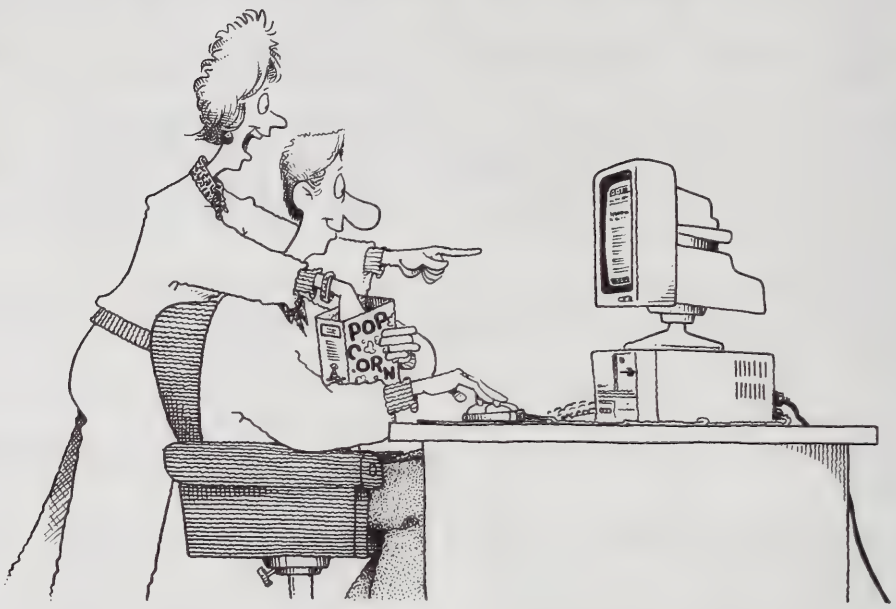
You are loved, yet cannot now bestow yourself.
You found it sweet to be weak—
You wanted to make a pact with Love—
and now you yourself stand in flames and cannot save yourself!
If you choose one, you lose the other!

Does not one always lose when one wins?
You look back at me ironically?
I want an answer—not your testing glance!
You are silent?
O, Madeleine, Madeleine!
Do you wish to burn up between two fires?
Thou, mirror image of dear Madeleine,
can you help me guess, can you help me
find the ending...the ending for their opera?
Is there one that is not trivial?—

[*The Major-Domo announces supper. The Countess, looking smilingly in the mirror, waves coquettishly with her fan at her reflection, which she gracefully bids farewell with a deep curtsy. Then, in the highest spirits, and humming the melody of the Sonnet, she walks slowly past the Major-Domo to the dining room. The Major-Domo, amazed at her behavior, watches her with a look of astonishment...then looks back into the mirror.*]

Curtain.

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Tanglewood
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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, July 5, at 8:30

ZDENEK MACAL conducting

BRAHMS — *Schicksalslied* (*Song of Destiny*), Opus 54, for chorus and orchestra

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART — Piano Concerto No. 17 in G, K.453

Allegro
Andante
Allegretto—Presto

GARRICK OHLSSON

INTERMISSION

BRAHMS — Symphony No. 2 in D, Opus 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Garrick Ohlsson plays the Steinway piano.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

NOTES

Johannes Brahms
Schicksalslied (Song of Destiny), Opus 54

Johannes Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He composed the Schicksalslied *more or less in conjunction with the Alto Rhapsody, completing it in May 1871; it was premiered in Karlsruhe on October 18 the same year. The first American performance took place on November 11, 1874, at the Music Hall in Boston, with Theodore Thomas conducting his own orchestra and the Sharland Chorus. Arthur Nikisch gave the first BSO performance in February 1893. Erich Leinsdorf gave the BSO's only previous Tanglewood performance on August 25, 1968, with the Tanglewood Choir and Berkshire Chorus. In addition to the mixed chorus, the score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, three trombones, timpani, and strings.*

Late in the summer of 1868, having taken his father to Switzerland for a mountain holiday, Brahms visited his friends the Dietrichs in Oldenburg. While there, he specifically asked if they could visit the great shipbuilding works at Wilhelmshaven (curiously, though he could rarely be induced to board a ship, Brahms was fascinated with them). On the morning scheduled for the visit, rising before the rest of the family, Brahms started reading the poems of Friedrich Hölderlin (1770-1825), which he found amidst the Dietrich family's books. He told his hosts that he had been deeply moved by a poem entitled "Hyperion's Song of Fate." Years later, in a memoir recalling his friendship with Brahms, Dietrich wrote:

> When, later in the day, after having wandered about and seen everything of interest, we sat down by the sea to rest, we discovered Brahms at a great distance, sitting alone on the beach and writing. These were the first sketches for the *Schicksalslied.*

The text, re-enacting the Classical fatalism of the Greeks, spoke to some central element in the composer's own soul; yet despite the immediate reaction to the poem and the instant musical sketch, he was unable to bring the work to completion until May 1871. The problem may have lain in the structure of Hölderlin's grim text: the poem is in two parts, the first depicting the tranquil, eternal bliss of the gods in their abode of light, the second contrasting it with the torments of humanity, driven by a blind destiny. Brahms did not want to end the music in such a negative mood. He

Celebrating Brahms at Tanglewood

1997 marks the hundredth anniversary of the death of Johannes Brahms. To mark that anniversary, Tanglewood has programmed a number of the composer's orchestral works, beginning with the *Schicksalslied* for chorus and orchestra and the Symphony No. 2 in the BSO concert of Saturday, July 5, with conductor Zdenek Macal. Other orchestral works include the Fourth Symphony and the Violin Concerto (an all-Brahms program under Seiji Ozawa on Friday night, July 11, with violinist Maxim Vengerov), the Symphony No. 1 (Sunday afternoon, July 13, as part of the TMC Orchestra's annual Leonard Bernstein Memorial Concert, with Robert Spano conducting), and the Third Symphony (Sunday afternoon, July 27, with the BSO under Jeffrey Tate). Pianist Dubravka Tomsic plays Brahms's Opus 79 Rhapsodies in her recital on Thursday, July 10, and the Takács Quartet plays the C minor string quartet, Op. 51, No. 1, in its concert on Wednesday, July 30. In addition, this summer's Prelude Concerts featuring members of the Boston Symphony Orchestra include Brahms's G major string quintet, Op. 111 (Thursday, July 3), the Violin Sonata No. 3 in D minor, Op. 108 (Friday, July 11), the C major piano trio, Op. 87 (Friday, August 1), the F minor piano quintet, Op. 34 (Friday, August 8), the Trio for violin, horn, and piano, Op. 40 (Friday, August 15), and choral works with the Tanglewood Festival Chorus, John Oliver, conductor (Friday, August 22).

considered simply repeating the opening words at the end, but was dissuaded from that course by the conductor Hermann Levi. Instead he concluded the piece with a tranquil orchestral statement of the opening music, thus rounding it off musically with a hint of consolation, while retaining the text's original form. The music of the gods is luminous, sharply contrasted to the hard-driven torments of mankind, especially the dramatic depiction of "water thrown from crag to crag," followed by a sudden silence. The chorus ends on a note of resignation, but again—as in the Alto Rhapsody—a shift from C minor to C major brings reconciliation.

—Steven Ledbetter

BRAHMS "Schicksalslied" ("Song of Destiny")

Ihr wandelt droben im Licht Auf weichem Boden, selige Genien! Glänzende Götterlüfte Rühren Euch leicht, Wie die Finger der Künstlerin Heilige Saiten.	Ye wander above in light, on soft turf, happy immortals! Shimmering divine breezes touch you lightly, as the fingers of the artist touch sacred strings.
Schicksallos, wie der schlafende Säugling, atmen die Himmlischen; Keusch bewahrt In bescheidner Knospe Blühet ewig Ihnen der Geist, Und die seligen Augen Blicken in stiller, Ewiger Klarheit.	Free from fate, like the sleeping child, breathe the celestials; Chastely guarded in modest bud, their spirit blooms eternally, and their blissful eyes gaze in hushed, eternal clarity.
Doch uns ist gegeben Auf keiner Stätte zu ruhn; Es schwinden, es fallen Die leidenden Menschen Blindlings von einer Stunde zur andern, Wie Wasser von Klippe Zu Klippe geworfen, Jahrlang ins Ungewisse hinab.	But to us it is given nowhere to rest; suffering humanity reels, falls blindly from one hour to the next, as water thrown from crag to crag, year-long downward into uncertainty.
—Friedrich Hölderlin	*—translation by S.L.*

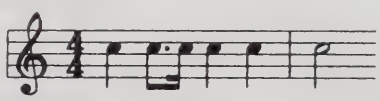
Wolfgang Amadè Mozart
Piano Concerto No. 17 in G, K.453

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the G major concerto, K.453, on April 12, 1784. The first performance took place that same year in the Vienna suburb of Döbling with Mozart's pupil Barbara Ployer as soloist. The concerto evidently received no performances in the United States before the twentieth century. The first Boston Symphony performances took place out-of-town in Philadelphia, Washington, Baltimore, and Brooklyn under Pierre Monteux's direction in March 1921, with Ernö Dohnányi as soloist. The orchestra's next performance featured Leonard Bernstein as conductor/pianist on July 15, 1955, at Tanglewood. Peter Serkin was soloist for the orchestra's most recent Tanglewood performance on August 18, 1991, under Seiji Ozawa's direction. In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

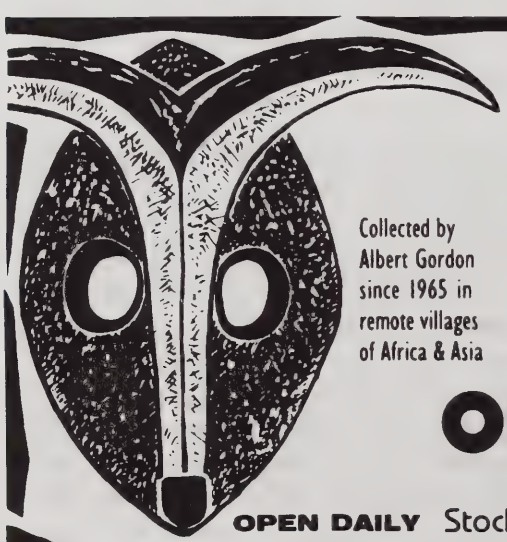
This concerto is the fourth in that incredible series of piano concertos—number-

ing a dozen—that Mozart composed between the beginning of 1784 and the end of 1786, half of them in the year 1784 alone! While his earlier concertos were often half-designed as chamber music (in that they could be performed quite satisfactorily by a piano with a string quartet), these are, for the most part, clearly intended for the concert hall and so require the fuller and more varied orchestra to make its points. Mozart composed four piano concertos, one right after the other, in the late winter of 1782 (we know the dates with considerable accuracy since it was just at this time that the composer began keeping a list of all of his new compositions, dating them as he finished them, and writing out the first few measures of music to identify each work precisely). February 9 saw the completion of the E-flat concerto, K.449. It was quickly followed by concertos in B-flat (K.450) and in D (K.451) before he turned to the present work, completed on April 12! After this remarkable outburst, Mozart paused briefly before composing two more piano concertos in the fall of the same year. The first and last concertos of this series were composed for Barbara (Babette) Ployer, daughter of a Privy Councillor from Salzburg living in Vienna.

Mozart was proud of his new works, of their difficulty and their brilliance. He noted in a letter to his father in May that the concertos in B-flat and D were "bound to make the performer sweat," and he was curious to learn which of the last three his father and sister preferred (he exempted the E-flat concerto since it was still in the smaller "chamber-like" mode of his 1782 works in the same medium). In general, audiences have made the G major concerto among the most popular of the 1784 works, though each of them has its own delightful originality. Not least of the special features of K.453 is the way Mozart used the hackneyed conventional march rhythm



without ever sounding heavily martial or trite; in fact, he used this rhythm in the first measure of four consecutive piano concertos—to a different expressive effect each time! In K.453, the march rhythm is tempered by the rustling responses from the flutes and oboes and by the harmonic enrichment beyond that expected in fanfares. It is, in fact, only the first of a rich collection of themes—martial, poignant, mysterious, operatic, and witty—that Mozart lavishes on the orchestra before the soloist even makes his appearance. One moment everything seems quite normal, and then we are suddenly thrown into unexpectedly distant harmonic regions—which prefigure some unusual harmonic extensions to come in the development. The soloist begins with the march-like theme but soon modulates and introduces an entirely new idea that

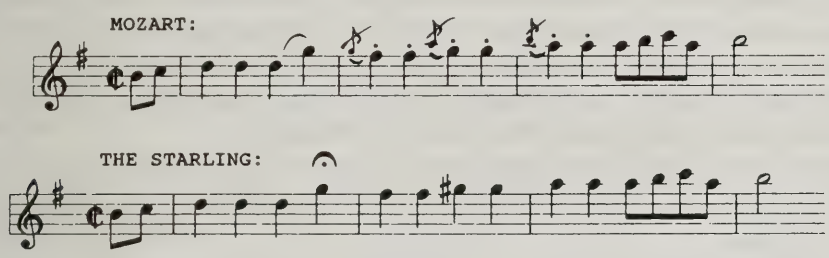


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shows him in a graceful light. The development, with little in the way of thematic treatment, is harmonically daring. The exposition is so rich in themes that many of them return for the first time only in the recapitulation.

The Andante provides a full opening tutti introducing most of the material before the piano enters. The soloist's florid melodic line reminds us that no instrumental form is closer to opera than the concerto, with the soloist as protagonist. Here the soloist enters with a repetition of the opening phrase, then—after a pause—begins a startling new theme in the unexpected key of G minor. The development is not long, but nonetheless it ranges expressively to far harmonic horizons before returning home in a few strikingly original measures.

The last movement is a set of variations on a little folklike tune that prefigures Papageno. It is both brilliant and amusing, and it is capped off by a finale, Presto, that could come out of an opera, with the pianist once again doing duty for the diva. A few weeks after finishing the concerto, Mozart encountered a birdseller who had a starling that sang something quite like the theme of this finale:



He paid 34 kreuzer for the bird, took it home, and copied its song in the notebook of his accounts, where he added the comment, "Das war schön!" ("That was beautiful"). With reference to the concerto of which the starling inadvertently echoed the theme, we can entirely agree.

—S.L.

Johannes Brahms
Symphony No. 2 in D, Opus 73

Brahms composed his Symphony No. 2 in 1877, during a productive summer stay at Pörtschach in Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on December 30, 1877. The first American performance was given at New York's Steinway Hall by the Philharmonic Society under Adolph Neuendorff on October 3, 1878. Serge Koussevitzky conducted the Brahms Symphony No. 2 on August 15, 1936, during the BSO's first season of concerts in the Berkshires; he also led the orchestra's first performance of the Brahms Second at Tanglewood, on August 14, 1938. Dennis Russell Davies led the BSO's most recent Tanglewood performance on August 14, 1994. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876, was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem.* Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesi-

tate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and long-time correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotator, wrote in the Boston *Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

And yet it is surprising but true that this largest, most apparently unbuttoned of the Brahms symphonies is also one of the most closely wrought. Everything in the first movement grows out of the opening phrase and its component parts: a three-note "motto" in cellos and basses, the arpeggiated horn call, a rising scale figure in the woodwinds. It might be easy, for example, to overlook the first three notes as a mere preparation for the "true" theme in the horns (after all, that motto figure does not even return at the recapitulation, which starts with the horn call); but at every point in the first movement and elsewhere throughout the symphony echoes of those three notes appear—sometimes as quarter-notes (as in the opening), sometimes speed-



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ed up to eighth-notes (which has the effect of changing the 3/4 movement to 6/8), and sometimes slowed down to half-notes (which does the opposite, changing 3/4 to 3/2 in feeling).

One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos; this melting waltz tune sounds more than a little like Brahms's *Lullaby*—is that why it is so relaxing? Brahms saturates the melody with lower string sound by giving the tune to the cellos and placing them above the violas, who have an accompanying part.

The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Each of them, rising and falling in slow graceful shapes, grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement, perhaps one with two Trios, as in the Seventh Symphony. Brahms avoids direct comparison with Beethoven by making his third movement more of a lyrical intermezzo, but the shape is close to that of the scherzo with two Trios. A serenading melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters (the first shifts from 3/4 to 2/4, the second from 3/4 to 3/8). This aroused consternation among Boston critics a century ago. John Sullivan Dwight commented, "It is all pretty, but it hardly seems to hold together—the giddy fancies of a wayward humor." He failed to notice that each of the interruptions is a variation and further development of ideas already heard in the main part, especially the oboe tune. Trios are normally inserted for purposes of contrast, but Brahms achieves his contrast through unity.

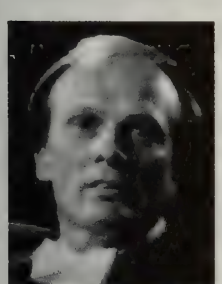
The final Allegro is as close-knit as the first movement and is based throughout on thematic ideas that can ultimately be traced back to the very beginning of the symphony (including the "motto"). Here, too, Brahms's lavish invention makes familiar ideas sound fresh in new relationships. Once again he produces another of those prize metrical shifts, producing a passage that gradually grows from the basic 2/2 of the movement into a surprising 3/4, while the conductor continues to beat in 2/2!

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—S.L.

ARTISTS

Zdenek Macal



Zdenek Macal has conducted more than 150 orchestras worldwide, including the Berlin Philharmonic, the London Symphony, the London Philharmonic, the Orchestre de Paris, the Orchestre National de France, the Orchestre de la Suisse Romande, the Czech Philharmonic, the NHK Tokyo, the Orchestra della Scala, and major orchestras in Vienna, Stockholm, Hamburg, and Munich, as well as at the Prague National Theater, the Smetana Theater, Brno Opera, and the opera houses of Cologne, Geneva, Turin, and Bologna. He has participated in such major international festivals as those of Vienna, Lucerne, Edinburgh, Prague, Zurich, Besançon, Athens, Montreux, Holland, the Casals Festival in Puerto Rico, and the Ravinia and Wolf Trap festivals in the United States. For nearly twenty-five years, since his American debut with the Chicago Symphony Orchestra in 1972, he has conducted widely throughout North America. In addition to his Tanglewood debut this week, Mr. Macal's appearances this summer include the Philadelphia Orchestra at the Mann Music Center, the National Symphony at Wolf Trap, and the Czech Philharmonic at the Prague Spring Festival. This month he leads the New Jersey Symphony Orchestra in its highly acclaimed summer concert series performed around the state, the Amadeus Festival. In the 1996-97 season, Mr. Macal conducted in New York City

on four separate occasions, with the New Jersey Symphony, the New York Philharmonic, the Juilliard Symphony, and the Manhattan School Orchestra. He also appeared as guest conductor with the National Symphony, the St. Louis Symphony, the Pittsburgh Symphony, the New World Symphony, and the orchestras of Toronto, Vancouver, and Montreal. Internationally he appeared with the Helsinki Radio Orchestra, West German Radio Symphony of Cologne, and the Vienna Symphony. As music director of the New Jersey Symphony since September 1993, Mr. Macal has helped build that orchestra's reputation through an exclusive recording contract with Delos International—recent releases include an all-Mussorgsky disc entitled "Heaven and Hell," Glière's *The Red Poppy* Suite and Symphony No. 2, and Dvořák's *Stabat Mater*—and through the introduction of several highly acclaimed series, including the Amadeus Festival. On the Koss label he has recorded Dvořák's complete symphonies and tone poems, and Beethoven's Ninth Symphony with the Milwaukee Symphony. Previously Mr. Macal was music director of the Milwaukee Symphony, the Cologne Radio Symphony, and the Radio Orchestra of Hanover, chief conductor of the Sydney Symphony Orchestra, principal conductor of Chicago's Grant Park Summer Festival, and principal conductor of the Prague Symphony Orchestra, with which he conducted both symphonic concerts and operatic performances. Born in 1936 in Brno, Czechoslovakia, Zdenek Macal is now a United States citizen. He began violin studies at age four with his father and went on to study conducting at the Brno Conservatory and then at the Janáček Academy of Music, where he graduated with highest honors in 1960. He first received international attention by winning the 1965 International Conducting Competition in Besançon, France, and the 1966 Dimitri Mitropoulos Competition in New York, chaired by the late Leonard Bernstein. Mr. Macal made his Boston Symphony debut in January 1990 and led the orchestra most recently at Symphony Hall this past January.

Garrick Ohlsson



Pianist Garrick Ohlsson is renowned for his comprehensive repertoire and technical command. One of the world's leading exponents of Chopin, he is also recognized for his performances of Mozart's piano concertos and the sonatas of Beethoven and Schubert. During the past two seasons he has been acclaimed for his sold-out cycles in New York City, Toronto, Ann Arbor, and Purchase of Chopin's complete solo works for piano, a feat he will repeat in the 1997-98 season in London, Paris, and Warsaw. Mr. Ohlsson's concerto repertoire is unusually wide and eclectic, ranging from Haydn and Mozart to twentieth-century masters; he has at his command some seventy works for piano and orchestra. Besides a full schedule of recitals, plus concerto appearances across the United States, his engagements this past season included concerts in London and Paris with Christoph von Dohnányi and the Philharmonia Orchestra, and in Ottawa with Canada's National Arts Centre Orchestra under Franz-Paul Decker. Mr. Ohlsson appears regularly at the leading summer music festivals, including Tanglewood, the Holly-

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wood Bowl, and Lincoln Center's Mostly Mozart Festival. An avid chamber musician, he has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets. With violinist Jorja Fleezanis and cellist Michael Grebanier he is a founding member of the San Francisco-based FOG Trio. A prolific recording artist, Mr. Ohlsson can be heard on Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics. His recent Arabesque recording of Beethoven's *Pathétique, Moonlight,* and *Waldstein* sonatas has been highly praised, as has the recently issued eighth volume, entitled "Masterworks & Miniatures," in his recording for Arabesque of Chopin's complete solo works. For RCA Victor Red Seal he recently recorded Copland's Piano Concerto with Michael Tilson Thomas and the San Francisco Symphony. Earlier discs have included Haydn sonatas; Debussy études; the complete sonatas of Carl Maria von Weber; piano concertos by Wuorinen and Busoni; and Henri Lazarof's *Tableaux for Piano and Orchestra.* Scheduled for future release are his recordings of Tchaikovsky's Concerto No. 1 and Rachmaninoff's Second Concerto with Sir Neville Marriner and the Academy of St. Martin in the Fields on the Hänssler label, and the complete Chopin études on Arabesque. Born in White Plains, New York, where he began his piano studies at eight, Garrick Ohlsson attended the Westchester Conservatory of Music and then entered the Juilliard School at thirteen. In high school he demonstrated an extraordinary aptitude for mathematics and languages, but the concert stage remained his career objective. Mr. Ohlsson's musical development was influenced in quite different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Though he won first prizes at the 1966 Busoni Competition and the 1968 Montreal Piano Competition, it was his gold medal at the 1970 Chopin Competition in Warsaw that brought him worldwide recognition. Since that time he has made nearly a dozen tours of Poland, where he is considered virtually a national hero. In the spring of 1994 he was awarded the Avery Fisher Prize. Mr. Ohlsson made his Boston Symphony debut at Tanglewood in 1971; he appeared with the orchestra most recently this past January at Symphony Hall.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem, Roméo et Juliette,* the "Royal Hunt and Storm" from *Les Troyens,* and, in its Asian premiere, the *Messe solennelle.* Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem,* on RCA Victor Red Seal; Strauss's *Elektra,* Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin,* and Schoenberg's *Gurrelieder,* on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream,* on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many



Chester Williams, Fox Hill Village resident and Dean Emeritus, New England Conservatory of Music.

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years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his recent recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch is planned, to include Carter's remaining choral works, and music by other American composers. Mr. Oliver's recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Joan E. Bissell
Abigail Booth Burke
Anna S. Choi
Lorenzee Cole
Patricia Cox
Sarah Dorfman Daniello
Anita DeChellis
Kelley DePasqua
Ann M. Dwelley
Eileen Katis
Wenken Ling
Tina M. McVey
Jane Circle Morfill
Keiko Nakagawa
Charlotte C. Russell
Melanie W. Salisbury
Suzanne Schwing
Lynn Shane
Joan P. Sherman
Patricia J. Stewart
Sarah J. Telford
Jennifer Wehr

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Ondine Brent
Sharon Brown
Anne H. Charity
Sue Conte
Abbe Irene Dalton
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Roberta Hewitt
Diane Hoffman-Kim
Evelyn Eshleman Kern
Gale Livingston
April Merriam
Ada Park Snider
Julie Steinhilber
Amy K. Toner

Tenors
Brad W. Amidon
James Barnswell
John C. Barr
Richard A. Bissell
Andrew O. Crain
Jose Delgado
Jim DeSelms
James E. Gleason
J. Stephen Groff
David M. Halloran
David Mack Henderson
Stanley Hudson
James R. Kauffman
John Vincent MacInnis
David Norris
Brian R. Robinson
Barry Singer
Kirk Sullivan
L. Daniel Vincent
Mox Weber
Andrew Wright

Basses
Christopher Austin
Stephen Bloom
Bryan M. Cadel
Mark Gianino
Mark L. Haberman
Jeramie D. Hammond
Michael G. Healy
David K. Kim
John Knowles
Steven Ledbetter
David K. Lones
David Mazzotta
Stephen H. Owades
Carl R. Petersheim
David W. Secour
Frank R. Sherman
Peter S. Strickland
Bradley Turner
Terry L. Ward

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist
Donna Hewitt-Didham, Language Coach

THE WHITE HOUSE

WASHINGTON

June 24, 1997

Warm greetings to all those gathered in Tanglewood, Massachusetts, to celebrate the 75th anniversary of the dedication of the Lincoln Memorial.

In observing this historic anniversary, we remember the courage and conviction of President Abraham Lincoln, who helped light our country's way during a truly dark time. By commemorating the courageous spirit of a President who held the nation together through its greatest test, we hope that future generations will continue to be strengthened and guided by the ideals, the values, and the convictions that Lincoln embodied and that define America. It is only fitting that the Memorial served as the podium for Martin Luther King, as he shared his "Dream" of a better world with all of us.

This celebration also presents a wonderful opportunity to highlight the achievements of the artists and artisans of the Lincoln Memorial. Combining nobility with humility, sculptor Daniel Chester French -- who created the "Seated Lincoln" in his studio at Chesterwood, in the Berkshire Mountains -- captured the intense sadness of a leader who sacrificed peace for the cause of the Union. From the pure Classical design of architect Henry Bacon to the decorative art and design of Evelyn Beatrice Longman and the murals of painter Jules Guerin, the memorial richly embodies the diverse talents of our nation, as well as the greatness of our 16th President.

Hillary joins me in sending best wishes for a wonderful celebration.

Bill Clinton



Tanglewood
1 9 9 7



BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, July 6, at 2:30

JOHN WILLIAMS conducting

ROUSE — *The Infernal Machine*

BARBER — Violin Concerto, Opus 14
Allegro
Andante
Presto in moto perpetuo
GIL SHAHAM

INTERMISSION

COPLAND — *Fanfare for the Common Man*

Canticle of Freedom, for chorus and orchestra
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Celebrating the 75th Anniversary of the Lincoln Memorial

Lincoln Portrait
SEIJI OZAWA conducting
JAMES EARL JONES, narrator

"The Promise of Living," from *The Tender Land*
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Celebrating the 75th Anniversary of the Lincoln Memorial



One of the nation's most powerful images, the *Seated Abraham Lincoln* in the Lincoln Memorial in Washington, D.C., was created in the Berkshires three-quarters of a century ago by sculptor Daniel Chester French (1850-1931). Considered America's foremost classical sculptor, French completed work for the famed heroic-size statue in his studio at Chesterwood, his Stockbridge summer estate. Casts and models of the *Seated Lincoln* still dominate his soaring studio work-space. During a prolific career that spanned six decades, the artist created some of the nation's best-known public monuments that symbolized America as it emerged as a world power during the late nineteenth and early twentieth centuries. Some of his more prominent works include *The Minute Man* (1875), North Bridge, Concord, MA; *The Continents* (1907) for the Custom House in New York City; *John Harvard* (1884), Harvard College, Cambridge, MA; and the *Samuel F. Dupont Memorial* (1921), Washington, D.C.

To celebrate the 75th anniversary of this great American icon, Chesterwood has planned a series of program and events to include the commissioning of a commemorative poster by the distinguished artist Richard Haas, a gala on July 6, the exhibition of twenty-four representational works by twenty-one contemporary artists, selected nationwide, for display on the Chesterwood landscape, the publication of a special brochure about French and the Memorial, and the licensing of a reproduction of the *Seated Lincoln.* Chesterwood gratefully acknowledges the Boston Symphony Orchestra's salute to the Lincoln Memorial through the inclusion of Copland's *Lincoln Portrait* in today's program. Chesterwood is an Historic Site of the National Trust for Historic Preservation, the leader of America's preservation movement. The Studio (1898), Residence (1901), garden, woodland walk, museum, and special exhibitions and programs are open daily from 10 a.m. to 5 p.m., May through October. Follow the signs from the west end of Main Street, Stockbridge.



Tanglewood
1 9 9 7

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, July 6, at 2:30

JOHN WILLIAMS and SEIJI OZAWA conducting

Seiji Ozawa and John Williams invite the audience to join with the Boston Symphony Orchestra and Tanglewood Festival Chorus in singing "America the Beautiful" at the conclusion of this concert.

Samuel A. Ward/Katherine Lee Bates
AMERICA THE BEAUTIFUL
(Warner Bros. Publications Inc.)

O beautiful for spacious skies for amber waves of grain
For purple mountain majesties above the fruited plain!
America, America, God shed his grace on thee,
And crown thy good with brotherhood from sea to shining sea.

O, beautiful for patriot dream, that sees beyond the years
Thine alabaster cities gleam undimmed by human tears!
America, America, God mend thine ev'ry flaw,
Confirm thy soul in self control, thy liberty in law.

NOTES

Christopher Rouse
The Infernal Machine

Christopher Rouse was born in Baltimore, Maryland, on February 15, 1949, and lives in Rochester, New York. He composed his five-minute orchestral diabolic romp, entitled The Infernal Machine *after the play of Jean Cocteau, in 1981, completing the score on March 21 that year, and it was first performed by the University of Michigan Symphony Orchestra, Gustav Meier conducting, on May 9, 1981, at the Evian Festival in France. The score is dedicated to composer Leslie Bassett. Leonard Slatkin conducted the only previous Boston Symphony Orchestra performance, on July 9, 1983, at Tanglewood. The work calls for three flutes (all doubling piccolo), three oboes, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, a large percussion battery for five players (glockenspiel, claves, tom-toms, Chinese cymbal, xylophone, tambourine, bongos, woodblock, metal plates, rute, sandpaper blocks, antique cymbals, bass drum, conga drum, tam-tam, ratchet, timbales, slapstick, triangle, field drum, quica, maracas, vibraslap, tenor drum, snare drum, castanets, suspended cymbal, hammer, and sizzle cymbal), celesta, harp, and strings.*

Christopher Rouse studied with Richard Hoffmann at the Oberlin Conservatory from 1967 to 1971. Then, much taken by the music of George Crumb, he went to Philadelphia to work privately with Crumb for two years. During that time his musical stock-in-trade was the delicate, evanescent gestural style that Crumb is known for. But eventually he decided that "the best composer of Crumb's music is Crumb" and went to Cornell, where he earned both master's and doctoral degrees in composition under Karel Husa between 1973 and 1977. He spent three years (1978-81) on the composition faculty of the University of Michigan at Ann Arbor, during which time he composed *The Infernal Machine.* Since 1981 he has been a member of the composition faculty of the Eastman School of Music. While there, he introduced a course on rock and roll, the first such course offered for full credit at an American conservatory, a fact that attracted considerable publicity. But although Rouse is seriously interested in the study of rock music, he insists that it has had no influence on his own compositional style, with the exception of a handful of works—such as *Bonham,* for eight drummers, an exciting homage to John Bonham, late drummer of the Grateful Dead. His First Symphony (performed by the BSO in October 1989) is as different as it could be—an extended slow movement of considerable expressive power that quotes briefly from Bruckner's Seventh Symphony but for the most part goes its own original way. His Trombone Concerto has won the Pulitzer Prize, and his Cello Concerto, written for Yo-Yo Ma, who will be playing it here on August 10, has already been recorded.

Since turning his back on the delicate style of his Philadelphia period, Rouse has found himself to be more and more interested in expressive extremes, whether of extreme ecstasy or the darker side of human feelings. His pieces tend to be increasingly "harsh, brutal, violent, hysterical," and they are often based on mythology, "preferably the demons of various cultures." That said, he admits that *The Infernal Machine* is really more sinister than nasty.

The work was commissioned for the University of Michigan Symphony Orchestra by its conductor, Gustav Meier (who for many years was chief coach and coordinator of the conducting program at the Tanglewood Music Center), when the orchestra was preparing a European tour. Rouse recalls that he was asked to compose a short and lively concert-opener with a large percussion part (since the percussionists were otherwise underemployed in the program). The work to follow on the program was the Piano Concerto No. 1 of Chopin, and Rouse may have tried, consciously or otherwise, to write a piece as different as possible from that.

The title, *The Infernal Machine,* is drawn from Cocteau's version of the Oedipus story, and it refers to the machine-like perpetual grinding of fate over hapless mortals. The music has nothing to do with the Cocteau play, however; the composer simply liked

the title, and found inspiration in the notion of the machine of fate that never stops functioning. As he has said, "This 'infernal machine,' though not specifically satanic, is nonetheless something more than a little sinister. The music presents a *perpetuum mobile* wherein the machine sometimes whirs along in mercurially unconcerned fashion, at other times sputtering or throwing off slightly hellish sparks, and occasionally grinding as it changes gears." The diablerie is expressed in music that requires virtuosity throughout the ensemble, making the score a showpiece of precision work.

At the suggestion of composer Joseph Schwantner, *The Infernal Machine* had another "first performance," in a new guise, on October 24, 1986, as the middle part of a Saint Louis Symphony commission, Rouse's *Phantasmate,* in which *The Infernal Machine* is preceded by "The Evestrum of Juan de la Cruz in the Segrada Familia, 3 A.M." and followed by *Bump.* The latter, like *The Infernal Machine,* can still be performed separately.

—Steven Ledbetter

Samuel Barber
Concerto for Violin and Orchestra, Opus 14

Samuel Osborne Barber II was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York City on January 23, 1981. He completed his Concerto for Violin and Orchestra in July 1940 at Pocono Lake Preserve in Pennsylvania. The official first performance (see below) was given by Albert Spalding with the Philadelphia Orchestra under the direction of Eugene Ormandy on February 7, 1941. Barber made some revisions in November 1948, to make up for what he perceived as "an unsatisfactory climax in the adagio and some muddy orchestration in the finale." Ruth Posselt was soloist for the premiere of the revised version, with Serge Koussevitzky and the Boston Symphony Orchestra, on January 7, 1949. Some final revisions preceded the concerto's publication by Schirmer that year. Serge Koussevitzky led the BSO's first Tanglewood performance of the concerto, again with Ruth Posselt as soloist, on August 16, 1941; this was the orchestra's sole performance of the work at Tanglewood until August 21, 1993, when Gil Shaham was soloist under Christoph Eschenbach's direction. (Posselt also played the work several times with the BSO in Boston and New York between February 1942 and April 1962, after which the orchestra did not play it again at Symphony Hall until Itzhak Perlman performed and recorded the work with Seiji Ozawa in September/October 1994.) Joshua Bell was soloist for the most recent Tanglewood performance on August 23, 1996, with Robert Spano conducting. In addition to the soloist, the score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, snare drum, piano, and strings.

Samuel Barber's Violin Concerto, composed 1939-40, was the first concerto the composer ever wrote, to be followed by the Cello Concerto of 1945 and, much later, the Pulitzer Prize-winning Piano Concerto of 1962, the latter written for the opening of the new Philharmonic Hall (now Avery Fisher Hall) at New York's Lincoln Center, where it was premiered by Erich Leinsdorf and the Boston Symphony Orchestra with John Browning as soloist. Barber's musical legacy stands as testimony to the awareness he expressed when he was eight or nine, in a hesitant "Notice to *Mother* and *nobody else,*" which reads in part: "To begin with I was not meant to be an athelet [*sic*]. I was meant to be a composer, and will be I'm sure...Don't ask me to try to forget this unpleasant thing and go play football.—Please—Sometimes I've been worrying about this so much that it makes me mad (not very)."

Barber began piano lessons when he was six, started composing when he was seven, and briefly took cello lessons; he was encouraged in his musical pursuits by his maternal aunt, the contralto Louise Homer. In 1924, when he was fourteen, Barber entered the Curtis Institute of Music in Philadelphia as a member of its first class, studying piano, composition, conducting, and voice. Already during his eight years at Curtis, where he later taught composition from 1939 until 1942, he produced several works that marked him as a talented composer, among them his Opus 3 *Dover Beach,* a setting for voice and string quartet of Matthew Arnold's text, which Barber himself re-

corded in 1935.

By the time of his death in January 1981, the seventy-year-old composer had produced works in nearly every important genre; anyone beginning to investigate his music will want to know at least this small cross-section of his output: *Knoxville, Summer of 1915*, a setting for soprano and orchestra of a James Agee text (to be performed by the BSO with Barbara Bonney at Tanglewood on August 3); the *Hermit Songs* and *Despite and Still*, both for voice and piano; the Cello Sonata and the Piano Sonata; the Adagio for Strings (originally the slow movement of his String Quartet, and premiered, along with the composer's First Essay for Orchestra, by Arturo Toscanini and the NBC Symphony in 1938); and the Overture to *The School for Scandal*, the first of his works to be performed by a major orchestra (it was premiered by the Philadelphia Orchestra in August 1933). In addition, there are two important operas: the Pulitzer Prize-winning *Vanessa*, which was premiered at the Metropolitan Opera in 1958 and produced at the Salzburg Festival the same year, and *Antony and Cleopatra*, which was entirely overwhelmed by Franco Zeffirelli's production when it opened the Metropolitan Opera House at Lincoln Center in September 1966 and which, in its revised version of 1974 (premiered at the Juilliard School in February 1975), is still being reevaluated. (A currently available recording was drawn from performances at the 1983 Spoleto Festivals in Charleston and Italy; more recently, *Antony and Cleopatra* was produced by Lyric Opera of Chicago during the 1991-92 season.)

In his approach to musical form and harmony, Barber never attempted to deny his affinity for the musical romanticism of the nineteenth century. In 1971 he observed that, when writing, say, a concerto, "I write what I feel. I'm not a self-conscious composer..." His work is always lyrically and dramatically expressive in a way that readily brings the listener into his music.

Barber wrote the Violin Concerto on commission from the Philadelphia businessman Samuel Fels, who was the manufacturer of Fels Naphtha soap* and a member of the Curtis Institute of Music's Board of Trustees. The work was intended for Fels's adopted son, Iso Briselli, a former child prodigy then in his late twenties. Barber composed the first two movements in Switzerland in the summer of 1939 and sent them to Briselli. According to Nathan Broder's 1954 biography of the composer, Briselli found these two movements "too simple and not brilliant enough for a concerto"—though this account was recently disputed in the November 1995 issue of *The Strad*, where an article by George Diehl describes Briselli's reaction only as "one of enthusiasm and admiration." Barber subsequently began the finale in Paris but completed it

*Barber later referred to this work as his "*concerto del sapone*" ("soap concerto").

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

THE BSO GOES ON-LINE

Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and in-formation on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1997 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

only after the increasing anxiety of war necessitated his return home.

There are also conflicting accounts of what happened next. According to Broder, Briselli declared the last movement too difficult and Fels demanded the return of his payment, whereupon Barber arranged a private performance by the American violinist Oscar Shumsky to demonstrate that the work was in fact playable. In her recent biography of the composer, Barbara B. Heyman relates that Briselli—in a 1982 interview with Heyman—later claimed only to have found the third movement "too lightweight" compared to the rest of the piece (with no mention of technical difficulties) and even suggested certain structural changes. (This is supported in the recent *Strad* account.) In any event, a demonstration was set up to show that the concerto was playable—though it remains unclear *who* needed convincing, since, according to Diehl's article, this was *not* for the benefit of Briselli and Fels, both of whom remained unaware of this "test" until afterwards. Again according to Heyman, the demonstration took place at Curtis in the fall of 1939, even before the last movement was finished; Herbert Baumel played the violin part from manuscript with just two hours' notice. The upshot: Barber received his full commission, and Briselli relinquished the premiere (though according to Broder, Barber bought back the right of first performance by returning half of Fels's original payment). When the concerto was finished, it was played by Baumel with the Curtis Institute Orchestra under Fritz Reiner, and *then* privately by Oscar Shumsky with Barber at the piano, to allay any lingering concerns on the composer's part before the official premiere, which took place on February 7, 1941, with violinist Albert Spalding and the Philadelphia Orchestra under the direction of Eugene Ormandy.

The music itself needs little introduction. Despite its "Allegro" marking, the first movement is generally melodic and expansive, its moments of tension and climactic outbursts typically giving way to the characteristic songfulness. A poignant oboe line, only later taken up by the solo violin, sets the mood of the Andante, which moves from C-sharp minor to E major and whose tranquil atmosphere likewise stands in sharp contrast to the quick-moving perpetual-motion brilliance of the finale.

—Marc Mandel

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Aaron Copland
Fanfare for the Common Man
Canticle of Freedom
Lincoln Portrait
"The Promise of Living" from *The Tender Land*

Aaron Copland was born in Brooklyn, New York, on November 14, 1900, and died in New York on December 2, 1990. He composed the Fanfare for the Common Man *in 1942 for Eugene Goossens and the Cincinnati Symphony Orchestra, which gave the first performance the following March. The fanfare has been performed here annually for many years as part of "Tanglewood on Parade"; each year it precedes the gala concert in the Shed by the Tanglewood Music Center Orchestra and the Boston Symphony Orchestra. The score calls for four horns, three trumpets, three trombones, tuba, timpani, bass drum, and tam-tam.*

Between 1941 and 1945, many American composers contributed works large and small to the war effort as a way of building morale. In 1942 Eugene Goossens, who was then conducting the Cincinnati Symphony Orchestra, conceived the idea of opening each concert of his season with a stirring fanfare specially composed for the event. Ten composers responded to his invitation, and the resulting works were played and published, but most of them have remained largely unheard since the end of the war. Copland's contribution to the series, to which he gave the brilliant title *Fanfare for the Common Man,* has become perhaps the best-known composition of its type by an

American composer. A brief, crashing introduction in the percussion instruments prepares the noble, soaring theme in the horns and trumpets, later emulated by the trombones and tuba. In its brief span, the fanfare captures the determination and idealism of those everyday American men and women who went to war in the early '40s. Three years later, Copland used the same music, virtually note-for-note, to introduce the finale of his Third Symphony.

* * * * *

Copland composed Canticle of Freedom *in the spring of 1955 on a commission from the Massachusetts Institute of Technology for the opening of Kresge Auditorium. The text is by the fourteenth-century poet John Barbour. The premiere took place with the MIT Chorus and Orchestra under the direction of Klaus Liepmann, the Institute's director of music, on May 8, 1955. This is the first performance by the Boston Symphony Orchestra, though Keith Lockhart has performed it with the Boston Pops and the Tanglewood Festival Chorus. In addition to the mixed chorus, the score calls for two flutes and piccolo, two oboes (second doubling English horn ad lib.), two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, percussion (glockenspiel, gong, tubular bells, vibraphone, xylophone, cymbals, suspended cymbal, tam-tam, wood block, whip, bass drum, snare drum), harp, and stings.*

When Copland was asked to write a choral work for a university chorus—that of the Massachusetts Institute of Technology—the result was a fourteen-minute work for chorus and orchestra with the title *Canticle of Freedom.* For this project he took up again sketches he had made in 1949 for an unfinished choral piece based on the Biblical words "Let us now praise famous men, and our fathers that begat us." These words had been quoted in a 1395 poem by John Barbour that became the basis for his MIT commission. There is a certain irony in the title of the piece, which was composed not long after Copland had been stretched on the rack of Sen. Joseph McCarthy for his liberal political views and longtime leftist associations. There is something ludicrous

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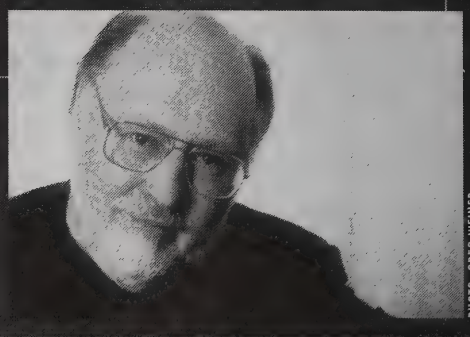


PHOTO: GREG WEINER

THE FIVE SACRED TREES



SK 62729

London Symphony Orchestra

John Williams: The Five Sacred Trees (Concerto for Bassoon and Orchestra) (1995)
Judith LeClair, bassoon

Toru Takemitsu: Tree Line (1988)

Alan Hovhaness: Symphony No. 2, Op. 132 "Mysterious Mountain" (1955)

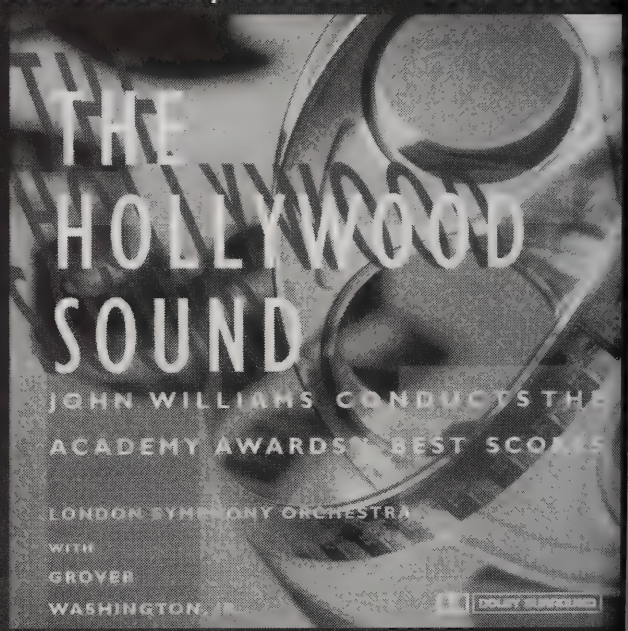
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about the composer of the *Fanfare for the Common Man,* one of the most inspiring bits of musical patriotism to come out of World War II, to say nothing of the *Lincoln Portrait* or *Appalachian Spring,* being attacked as anti-American, but it was no laughing matter to the composer, who had found the entire experience a sore trial. Still, he was able to joke in a letter to Leonard Bernstein: "It's called *Canticle of Freedom.* Sounds subversive, doesn't it?"

Canticle of Freedom is cast in two parts, beginning with an orchestral section, mostly for brass and percussion, developing the principal melodic ideas, which build to a full orchestral statement before the entrance of the chorus. Copland took pains to write a choral part that would be suited to an amateur ensemble (he limited it to two voice parts) and carefully built to a climactic finale in which chorus and orchestra join together on the principal theme.

"Canticle of Freedom"

Freedom is a noble thing!
Freedom makes men to have liking;
Freedom all solace to man gives.
He lives at ease that freely lives.

A noble heart may have no ease,
Nor aught beside that may him please
If Freedom fails.

For free liking is yearned for
Over all other thing;
Nor he that aye have lived free
May know well the misery,
The anger, and the wretched doom
That is coupled to foul thralldom.
For free liking is yearned for
Over all other things.

Freedom is a noble thing!
Freedom makes man to have liking.
But if he have essayed it
Then throughout all he should it wit;
And should think Freedom more to prize
Than all the gold in world that is.

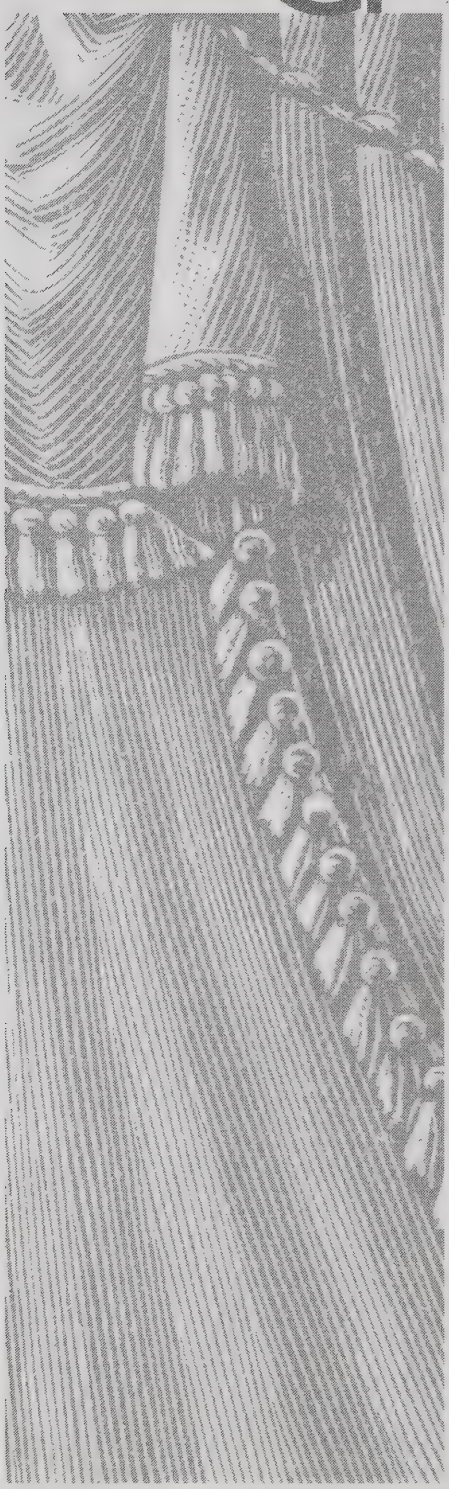
—*John Barbour*

* * * * *

Copland composed his Lincoln Portrait *in February and March 1942, completing the score on April 16. The work was a commission from André Kostelanetz, to whom it is dedicated. Kostelanetz conducted the Cincinnati Symphony Orchestra in the first performance, with William Adams as narrator, on May 14, 1942. Serge Koussevitzky led the first Boston Symphony performances in March and April 1943 with Will Geer as narrator. With Claude Rains as narrator, Leonard Bernstein led the first Tanglewood performance on August 11, 1955, as part of "Tanglewood on Parade." Lukas Foss led the BSO's most recent performance here, on July 16, 1989, with Yolanda King. In addition to a narrator, the score calls for two flutes (both doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, cymbals, bass drum, tam-tam, glockenspiel, sleighbells, xylophone, celesta, harp, and strings.*

Copland's early music was regarded by many listeners as difficult and tuneless. After Walter Damrosch led the New York Symphony Orchestra in the first performance of Copland's *Organ Symphony* in 1925, he turned to the audience and remarked, "If a young man at the age of twenty-three can write a symphony like that, in five years he

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will be ready to commit murder." (This incident surely belongs high on any list of examples of "With Friends Like These, Who Needs Enemies?") And by 1930 he had added to his list the Piano Concerto, *Music for the Theater,* and still more complex works like the *Symphonic Ode,* the *Short Symphony,* and the granitic Piano Variations.

But the '30s brought an important change in Copland's style. Artists and thinkers with whom the composer was friendly emphasized the importance of attracting a wider audience, of addressing works of art to the people, of expressing the hopes, the dreams, the desires of the average person by artistic means. As one who shared this desire, Copland accomplished the change with notable success, simplifying his style for greater accessibility but never ceasing to be utterly individual in sound and approach. His music retained its energy and verve, its sense of space and color in laying out orchestral lines. It thus remained instantly recognizable as proceeding from the same musical imagination, no matter what its style.

Lincoln Portrait was one of a number of wartime compositions designed to highlight figures important in American history, at a time of external pressure on the nation's traditions. They were commissioned by André Kostelanetz, who approached Copland in January 1942. The composer thought at first of doing a musical treatment of Walt Whitman, but since another of the commissioned works was going to deal with Mark Twain, Kostelanetz asked if Copland would considere a statesman rather than a literary figure. "From that moment on the choice of Lincoln as my subject seemed inevitable." The obvious difficulty of finding the music to match so eminent a figure as Lincoln did not daunt the composer, who hoped that his idea of using a narrator would result in "a portrait in which the sitter himself might speak." He chose excerpts from the letters and speeches of Lincoln, choosing selections that seemed especially appropriate for the situation during the war years. "I avoided the temptation to use only well-known passages, permitting myself the luxury of quoting only once from a world-famous speech. The order and arrangement of the selections are my own."

The music is original, too, though Copland employed elements of two familiar songs: a ballad published in 1840 as "The Pesky Sarpent" and better known today as "Springfield Mountain," and Stephen Foster's "Camptown Races." Neither song is quoted literally for more than a few notes, but both provide a basic musical shape, as well as a specific link to Lincoln's own times.

Most of *Lincoln Portrait* is purely orchestral. Copland works three varied kinds of material into his image of Lincoln, beginning with a dotted rhythmic figure with a somber tread in the darkly measured opening, which grows to a severe *fortissimo* passage in the full orchestra; then comes a quieter lyrical theme derived from "Springfield Mountain" first heard in the solo clarinet, later joined by the oboe. A sudden outburst of lively music with sleighbells and a banjo imitation in the harp evokes the frontier life of America in Lincoln's early years. A rhythmic tune first heard in the oboe sounds strangely familiar—it turns out to be second cousin to "Camptown Races," which appears briefly. Eventually the elements of "Springfield Mountain" return in broad fanfare-like counterpoint in the brasses. This becomes a sonorous climax that suddenly dies away as the narrator begins. All three of the basic materials heard to this point are now intertwined in a flexible, effective underscore to heighten the power of Lincoln's direct but powerful rhetoric. The work closes, as it must, with the final words of the Gettysburg Address, to which the orchestra adds its peroration.

* * * * *

Copland composed his only full-length opera, The Tender Land, *based on a libretto by Erik Johns (writing under the pseudonym Horace Everett because he had careers in dancing and painting at the time and did not want to confuse the activities), on a commission from Richard Rodgers and Oscar Hammerstein, 2d, for the thirtieth anniversary of the League of Composers. The work was created between 1952 (when Copland and "Everett" began working on the libretto) and March 1954. With a premiere scheduled at the New York City Opera on April 2, 1954, he was still completing the orchestration just a few days earlier. Copland himself conducted the first*

Boston Symphony performance of the orchestral suite from The Tender Land *on August 8, 1957, as part of "Tanglewood on Parade"; he also led the orchestra's most recent performance of the suite, on July 5, 1980, also at Tanglewood, the last occasion on which he conducted the BSO. In December 1990, Seiji Ozawa led the orchestra, soloists, and Tanglewood Festival Chorus in "The Promise of Living" at Symphony Hall in Copland's memory, the composer having died a few days earlier. The score calls for two flutes, one oboe, English horn, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, tubular bells, cymbals, harp, celesta, piano, and strings.*

The Tender Land tells a gentle and poignant tale of a girl coming of age and experiencing her first heartbreak somewhere in the American midwest during a period of generally hard times. The opera was inspired in part by the remarkable Walker Evans photos of down-and-out farmers in the '30s, still hanging on with grit and gumption despite all that man and nature had thrown at them. The words are by Horace Everett, a pseudonym for Erik Johns, a dancer and painter who was a longtime friend of the composer's. At its premiere *The Tender Land* was regarded as a noble failure, too lacking in violence or high-flown passion to hold the stage for long, but recent revivals and a superb recording of the entire score have made its very real strengths more apparent. As in so much of his music, Copland managed to capture something of the essence

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of everyday people, their directness, their simple courage, their determination to prevail despite setbacks. Following a party to celebrate Laurie's high school graduation, the principal characters sing a quintet (performed here by the chorus) celebrating the eternal verities of love and neighborliness ("The Promise of Living"), which ends the first act with a truly noble musical statement.

—S.L.

"The Promise of Living" from "The Tender Land"

The promise of living
With hope and thanksgiving
Is born of our loving our friends and our labor.
The promise of growing
With faith and with knowing
Is born of our sharing our love with our neighbor.
The promise of living,
The promise of growing,
Is born of our singing in joy and thanksgiving.
For many a year we've known these fields
And known all the work that makes them yield,
Are you ready to lend a hand?
We're ready to work, we're ready to lend a hand.
By working together we'll bring in the harvest.
We plant each row with seeds of grain,
And Providence sends us the sun and the rain,
By lending a hand,
By lending an arm,
Bring out from the land,
Bring out from the farm,
Bring out the blessings of harvest.

O let us be joyful,
O let us be grateful,
Come join us in thanking the Lord for His blessing.

Give thanks there was sunshine,
Give thanks there was rain,
Give thanks we have hands to deliver the grain.

O let us sing our song,
and let our song be heard.
Let's sing our song with our hearts,
and find a promise in that song.

The promise of ending
In right understanding
Is peace in our own hearts and peace with our neighbor.

The promise of living,
The promise of growing
The promise of ending is labor and sharing and loving.

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ARTISTS

John Williams



In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and is also Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood, Sleepers, Nixon, Sabrina, Schindler's List, Jurassic Park, Home Alone 2, Far and Away, JFK, Hook, Home Alone, Presumed Innocent, Born on the Fourth of July,* the three *Indiana Jones* films, *The Accidental Tourist, Empire of the Sun, The Witches of Eastwick, E.T. (the Extra-Terrestrial), Superman, Close Encounters of the Third Kind,* the *Star Wars* trilogy, *Jaws,* and *Goodbye, Mr. Chips.* He has received thirty-four Academy Award nominations, most recently for *Sleepers,* and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World,* the sequel to *Jurassic Park.* In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme *The Mission, Liberty Fanfare* (composed for the rededication of the Statue of Liberty), *We're Lookin' Good!* (composed for the Special Olympics in celebration of the 1987 International Summer Games), and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, "Summon the Heroes," on Sony Classical. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled "Music for Stage and Screen"; "It Don't Mean a Thing If It Ain't Got That Swing," with vocalist Nancy Wilson, and "Williams on Williams: The Classic Spielberg Scores." Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time this past March. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.

Gil Shaham



At age twenty-six, violinist Gil Shaham is already acclaimed as a veteran virtuoso of his instrument. Since his 1981 debut with the Jerusalem Symphony conducted by the late Alexander Schneider, he has been consistently acclaimed for his performances with the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, and the San Francisco, Montreal, and Detroit symphonies, and with such major orchestras overseas as the Berlin Philharmonic, the Orchestre de Paris, the Israel Philharmonic, the Bavarian Radio Orchestra, Japan's NHK Symphony, and the London Symphony, with which he made two dramatic 1989 appearances substituting, on a day's notice, for an ailing Itzhak Perlman. Recitals and other orchestral engagements have taken him to music capitals worldwide. His summer festival appearances have included the Hollywood Bowl, Tanglewood,

Ravinia, Aspen, Schleswig-Holstein, and Lincoln Center's Mostly Mozart Festival. Mr. Shaham's 1996-97 season was highlighted by an extensive recital tour with his sister, pianist Orli Shaham, and return appearances with the New York Philharmonic, the Philadelphia Orchestra, the Baltimore Symphony, the Dallas Symphony, the Pittsburgh Symphony, the San Francisco Symphony, and the Saint Paul Chamber Orchestra both in St. Paul and on tour. Engagements overseas included European recitals plus concerts with Amsterdam's Royal Concertgebouw Orchestra, the Israel Philharmonic as part of its sixtieth-anniversary celebrations, the Russian National Orchestra, the Orchestre de Paris, and Zurich's Tonhalle Orchestra. An exclusive Deutsche Grammophon recording artist, Mr. Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, Sibelius, and Wieniawski, as well as solo discs of music by Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns, and Sarasate. Recent best-selling releases include Vivaldi's *Four Seasons* with the Orpheus Chamber Orchestra, a collaboration with guitarist Göran Söllscher entitled "Paganini for Two," and a Grammy-nominated disc of the Barber and Korngold violin concertos with André Previn and the London Symphony. His latest releases include another collaboration with Orpheus, "Romances for Violin and Orchestra," as well as the two Prokofiev concertos with Previn and the London Symphony. Born in 1971 in Champaign-Urbana, Illinois, Gil Shaham moved with his parents in 1973 to Israel, where at age seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was immediately granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he has worked with Ms. DeLay and Hyo Kang. Recipient of the Avery Fisher Grant in 1990, Mr. Shaham is a graduate of the Horace Mann School in New York City and has also attended Columbia University. He plays a 1699 Stradivarius named after Countess Polignac, who was reputedly the French mistress of Benjamin Franklin while he was America's first ambassador to France. Mr. Shaham has appeared annually at Tanglewood since making his Boston Symphony debut here in 1993.

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James Earl Jones



Celebrated actor James Earl Jones entered 1996 with two critically acclaimed motion picture performances, first as the South African minister in the Alan Paton classic *Cry, The Beloved Country*, and then in *A Family Thing*, which paired him with Robert Duvall. Prior to these films his famous voice was heard as King Mustafa in Walt Disney Pictures' *The Lion King*. His appearance in the CBS series *Under One Roof* brought him another Emmy nomination. He has also been seen recently in TNT's boxing story *Percy and Thunder*, and in the title role of *The Vernon Johns Story*, the true story of the late civil rights leader. With Harrison Ford he has starred in three Paramount films based on Tom Clancy's best-sellers: *Clear and Present Danger*, *Patriot Games*, and *The Hunt For Red October*. Mr. Jones has received critical praise in the literary world for his book, "James Earl Jones: Voices and Silences," a memoir published by McMillan & Co. He was also among the most visible participants in the inaugural week activities for President Clinton, where he introduced the Clintons and the Gores in the HBO gala at the Lincoln Memorial and was a star participant in the official inaugural gala at Capitol Centre. At the Lincoln Memorial he opened and closed Aaron Copland's famed *Lincoln Portrait* with Jack Nicholson, Oprah Winfrey, and Edward James Olmos; at the Capitol Centre he read words of great Americans with Jack Lemmon, Sally Fields, and Richard Dreyfuss. At that time, Delos Records released a new compact disc featuring him in the *Lincoln Portrait* with the Seattle Symphony Orchestra. Following a return to television after nearly a decade, Mr. Jones won two Emmy Awards in 1991, as Best Actor in a Drama Series for *Gabriel's Fire*, and as Best Supporting Actor in a Mini-Series or Special, for the TNT movie *Heat Wave*. He also received the 1992 NAACP Award Best Actor trophy for his series work, two Best Actor Golden Globe nominations from the Hollywood Foreign Press, a People's Choice nomination for Best New Star on Television, and two ACE Awards. After a nearly three-year commitment to his Broadway stage role in August Wilson's *Fences*, which earned him a Tony, Mr. Jones made a conscious decision to devote more time to film and television roles. His beginnings, however, were in the theater. He was in the historic company that incubated a generation of future black stars in Genet's *The Blacks*; he maintained a long association with the New York Shakespeare Festival, including portrayals of Hamlet and King Lear; and, following a variety of award-winning performances, he earned worldwide acclaim for his Tony-winning portrayal of Jack Johnson in Howard Sackler's *The Great White Hope*. He also won an Academy Award nomination for the film version two years later. He earned his first Drama Desk Award in 1970, for Lorraine Hansberry's *Les Blancs*; made his feature film debut opposite George C. Scott in Stanley Kubrick's *Dr. Strangelove*; and, in television, received his first Emmy nomination in 1963, for a guest-starring performance in Mr. Scott's series *East Side, West Side*. Mr. Jones's distinctive voice, which has enriched recordings of everything from classic dramas to television commercials, also gave size and soul to "Darth Vader." And yes, he is the "voice" behind CNN. Among his many honors are the National Medal of Arts, presented in 1992 by President Bush, and the prestigious NAACP Hall of Fame Image Award, for his contribution to the arts.

To read about the **Tanglewood Festival Chorus**, see page 39.

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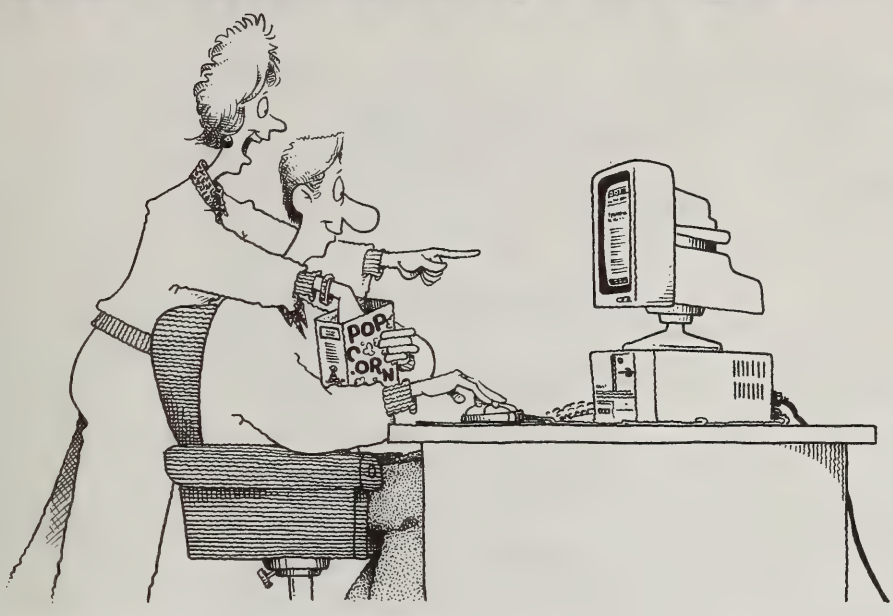
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SEIJI OZAWA HALL

Thursday, July 10, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DUBRAVKA TOMSIC, piano

MOZART	Fantasia in D minor, K.397 (385b)
BRAHMS	Two Rhapsodies, Op. 79 Rhapsody in B minor Rhapsody in G minor
RAVEL	Three pieces from *Miroirs* Oiseaux tristes Une Barque sur l'océan Alborada del gracioso
RAVEL	Toccata from *Le Tombeau de Couperin*

INTERMISSION

CHOPIN	Ballade in G minor, Op. 23 Ballade in F, Op. 38 Ballade in A-flat, Op. 47 Ballade in F minor, Op. 52

Dubravka Tomsic plays the Steinway piano.

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Notes

During his early Viennese years, **Wolfgang Amadè Mozart** (1756-1791) was heavily involved in composing for the piano, especially in the genre of the concerto, which affected to some degree his later sonatas. His fantasies, on the other hand, relate his concept of keyboard writing to earlier music, especially to that of Carl Philip Emmanuel Bach. The greatest of Mozart's keyboard fantasies, the one in C minor (K.475), was published in 1785; three years earlier he had produced two quite different works

almost simultaneously, though he left both of them not quite finished.

A fantasy in C minor (K.396) was left incomplete by Mozart, but his friend Anton Stadler completed it so compellingly that some believe he had access to Mozart sketches that are now lost. The Fantasia in D minor, K.397(385b), to be heard here, is of uncertain date. It is most often assigned to late 1782, as a counterpart to K.369, but it might have been composed as late as 1786 or 1787. It, too, was left incomplete. Mozart's autograph manuscript is lost, but it was apparently used for the first publication of the piece in 1804—and that, too, was left incomplete, the printed music actually breaking off in an empty staff. When Breitkopf & Härtel attempted the first complete edition of Mozart's music a few years later, they printed the piece again, but now with ten closing measures. These were probably composed by the house musical adviser August Eberhard Müller (1767-1817), Thomaskantor in Leipzig, who derived his ending from material already present, to bring it to a conclusion.

This fantasia shows the strong influence of C.P.E Bach with the arpeggios of its introduction that then turns into a rondo (Adagio) filled with "sighs." The rondo sections are twice interrupted by cadenza-like rhapsodic passages. The major-key Allegretto at the end, which Mozart scholar Alfred Einstein declared to be "of a celestially childlike nature," is too short to serve as a complete ending. The earliest edition comes to a stop on a dominant chord. Einstein suggests the possibility that Mozart actually intended it to end there with the idea that the fantasy might have been composed as an introduction to a sonata in D major (say K.284 or 311), a practice that he evidently pursued in 1785 when he published the great C minor fantasy, K.475, simultaneously with a sonata in the same key, as if they were a pair.

* * * * *

In his early years, **Johannes Brahms** (1833-1897) composed large-scale and powerful piano works, like the early sonatas and the Variations on a Theme of Handel. But by the late 1870s, his piano writing changed character completely; for the rest of his life, his solo piano works were smaller in scope, individual pieces (though often grouped into sets) that are "philosophical miniatures," in the words of one Brahmsian. He often agonized over what to call individual pieces in these sets. For a slightly earlier set of eight piano pieces, Opus 76, he had settled on "intermezzi" and "capriccios" for the characteristic titles. Though at first in some doubt about the two pieces that make up Opus 79, he eventually settled on "rhapsody," though these are far more tightly constructed than the word might imply, and seem closer in spirit and character to Chopin's ballades than to Liszt's Hungarian rhapsodies. The first of the rhapsodies, in B minor, contrasts dramatic and explosive outer sections with a gentle lullaby in the B major middle section. But the outer sections at least hint at the world of sonata form in having two distinct thematic subjects as well. The second rhapsody is in G minor, with a very condensed exposition of the material; its harmony is at first roving and unsettled. The second subject has the character of a funeral march, and it contributes a tolling inner pedal on the dominant which will ultimately demand the return to the home key later on, and will reappear in the coda as well, to preside over the tragic dissolution of the thematic ideas.

* * * * *

Maurice Ravel (1875-1937) composed *Miroirs* ("Mirrors") for piano in 1904 and 1905. Ricardo Viñes gave the first performance on January 6, 1906, at the Salle Erard in Paris. The overall title "Mirrors" suggests the intention of reflecting reality in music, and each movement has its own pictorial title. Ravel had learned, via Viñes, of a remark Debussy had made to the effect that he wanted to write music so free in form that it would appear to be improvised. Ravel was utterly taken with this idea and applied it in *Miroirs.* Of the five movements in the score, the three central parts will be performed here. Ravel himself considered that *Oiseaux tristes* marked a significant change in his



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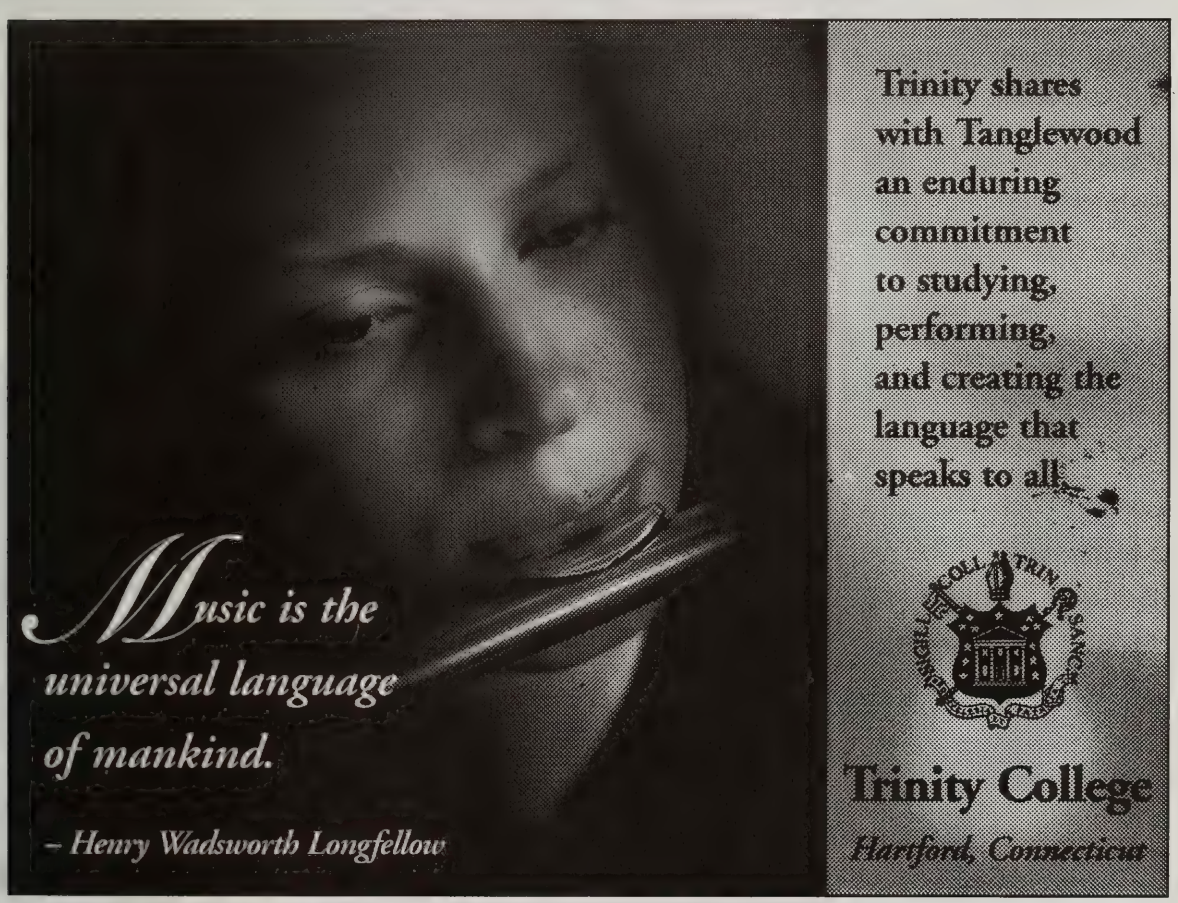
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harmonic development, and it may have been the first piece he composed after hearing the remark of Debussy quoted above. It is based on a number of bird calls and avoids resolution to the tonic until virtually the end of the piece. *Une barque sur l'océan* ("A boat on the ocean") is the longest work in the set and becomes a kind of etude in arpeggios against a thematic thread. *Alborada del gracioso* is a lively Spanish-flavored piece full of rhythm and humor. It is also filled with powerful accents and impossibly fast repeated notes that are a challenge to even the most gifted virtuoso. Not surprisingly, Ravel later orchestrated it, and in that guise the work is generally better known. (Ravel also orchestrated *Une Barque sur l'océan*, but he was dissatisfied with that version and left it unpublished.) The "*alborada*" is a dawn-song commonly found in medieval literature, a song of warning sung by a confidante to warn a pair of illicit lovers that night is fleeting and that they had better separate before dawn arrives. The second part of Ravel's title is uniquely elusive, for this is the dawn-song of the *gracioso*—a buffoon, a jester, a clown. So this morning song is not the end of a romantic interlude, but rather a vigorous Spanish dance, possibly somewhat comic in character, built up from a typical Iberian rhythm and the frequent opposition of 6/8 and 3/4 meters.

During the sixteenth and seventeenth centuries, French poets frequently wrote short poems, or assembled collections of such poems, commemorating the death of a notable person. Such poems were called "*tombeaux*" ("tombstones"). During the seventeenth century the *tombeau* tradition was adopted by French composers, who wrote their works frequently for solo lute or solo harpsichord, usually in the style of a slow, stately dance movement. At the beginning of our century a group of French composers concerned with recapturing some of the history of the French musical tradition, began reusing the neo-classical dance styles in their compositions. Ravel was the first to bring back the term *tombeau*, in his tribute to his great predecessor, François Couperin (1668-1733), whose music shares with Ravel's own a characteristic concern for grace, elegance, and decoration.

The original piano-solo version of *Le Tombeau de Couperin* occupied Ravel for some



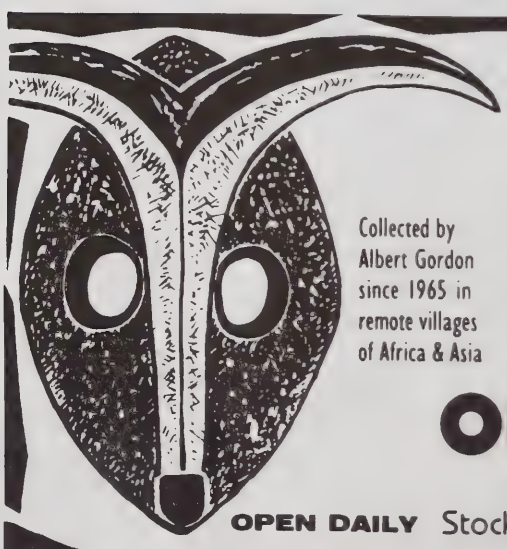
three years, on and off, during the devastating course of World War I, which was personally shattering to him. The piano work was a *tombeau* not only to Couperin but also to deceased friends—each of the six movements was dedicated to a victim of the war. The work is probably better-known in the orchestral version that Ravel prepared in 1919, but he omitted two movements because they were so utterly pianistic and unsuited to orchestral treatment. One of these is the Toccata, a term that implies virtuosic playing and a lively finish, owing at least as much to Franz Liszt as it does to Couperin.

* * * * *

The four ballades by **Frédéric Chopin** (1810-1849) are among the largest and most grandly conceived of that composer's works. Though they differ in many respects from the achievements of the classical sonata, they are still remarkably classical in the homage they continue to pay to the patterns of harmonic tension and release characteristic of Mozart and Beethoven. At the same time, Chopin invented something new with these works, since a "ballad" is a narrative poem or song, and the listener can justifiably expect some kind of unfolding "story" in a composition that bears the title ballade. These are not, however, program pieces with a plot or scenario buried in them, but rather extended compositions that seem to be unfolding a series of moods that might imply an unstated story. Chopin accomplishes this by novel uses of traditional methods, particularly by drawing heavily on the sonata idea, usually basing the work on two contrasting thematic ideas that create a dramatic contrast. The first ballade is in 6/4 time, the others in 6/8 time, and this compound meter has been identified as a "narrative" rhythm.

Chopin sketched the Ballade No. 1 in G minor, Opus 23, in 1831 and completed it in 1835. When it was published a year later, he gave a copy to Robert Schumann, who declared it to be the "most inspired" of the works he had seen to that point. The opening sets up an extraordinary harmonic tension; we expect the first chord to be the home key, but we soon learn that this is not at all the case. After seven bars of pregnant introduction, we find ourselves just ready to begin, at which point the main theme insinuates itself almost as an afterthought. The elaborately dramatic and colorful key changes project the ballade on the largest scale. The second theme is distantly derived from the first, and Chopin provides a real contrast in the form of a waltz in the middle of the work. Both main themes are transformed, over the course of the work, from their quiet, almost insouciant beginnings to thunderous and rapturous climaxes.

The Ballade No. 2 in F major, Opus 38, is one that might actually have a scenario


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lurking in the music; it is supposed to be a musical retelling of a poem by Mickiewicz called "Switezianka," which recounts the tale of a youth seduced by a water nymph who dwelt in Lake Switez. But, as in most such cases, even a knowledge of the poem does not add much to the beautiful shaping of the work, from its dreamy outset to the stormy middle section. The Ballade No. 3 in A-flat, Opus 47, grows out of two motives contained in the opening bars—a bit of an ascending scale and a two-note response. These are deployed and developed to build tension masterfully to the grandiose climax. The Ballade No. 4 in F minor, Opus 52, is considered to be one of Chopin's greatest achievements, and one of the fullest demonstrations of every aspect of his art, from the ingratiating waltz to formal contrapuntal passages, all in an architectural shape that combines elements of sonata, rondo, and variations in a comprehensive form and a remarkable range of expression.

—Steven Ledbetter

GUEST ARTIST

Dubravka Tomsic



Born in Dubrovnik in 1940, the Slovenian pianist Dubravka Tomsic gave her first public recital at five. In 1952, after playing for Claudio Arrau in London, he recommended that she continue her studies in London or New York. As it soon turned out, her father, a professor of international law, brought the family to New York, where he was to study under a Rockefeller Fellowship. During this time Ms. Tomsic studied with Katherine Bacon at the Juilliard School, made her New York Philharmonic debut, gave a recital in New York's Town Hall, and appeared with the Rochester and New Haven symphony orchestras. In 1957 she presented a Carnegie Hall recital attended by Arthur Rubinstein, who included a glowing account of the occasion in his memoirs. Ms. Tomsic subsequently studied with Rubinstein for two years before returning home to Ljubljana, Slovenia. She has since concertized throughout Europe, Australia, and Asia, appearing as soloist with most of Europe's principal orchestras and performing at international festivals in cities such as Dubrovnik, Vienna, Prague, Naples, Dresden, and Mexico City. Ms. Tomsic's prizes have included the Brussels "Mozart Festival" International Competition (1967), the Zupancic Prize and Golden Lyre (both 1970), the Preseren Prize (1978), and the Gold Medal with "Ordre de Saint Fortunat" (Mainz, 1987). Though she is regarded as a pianist of legendary stature in the former Yugoslavia and Eastern Europe, where she has given more than 3,000 performances, American audiences have only recently been reacquainted with Ms. Tomsic's playing. Since her triumphant return playing gala opening night recitals at the Newport Music Festival in 1989 and 1990, she has performed recitals on prestigious series in Chicago, Seattle, San Francisco, Atlanta, Pasadena, and Boston, where the Bank of Boston Celebrity Series presented her fourth Symphony Hall recital in 1996. In October 1994, her performances of Beethoven's *Emperor* Concerto in her Boston Symphony debut under Seiji Ozawa's direction prompted an immediate reengagement for further performances in Boston and New York's Carnegie Hall, again with Ozawa conducting. More than forty recordings released since 1987 have brought Dubravka Tomsic worldwide acclaim and renewed attention from American audiences. In addition to "The Art of Dubravka Tomsic" and "Favorite Encores," she has recorded concertos by Brahms, Beethoven, Chopin, Grieg, Liszt, Mozart, Rachmaninoff, Saint-Saëns, and Schumann, and recital works by Bach, Beethoven, Chopin, Debussy, Mozart, and Scarlatti. She can be heard on the Stradivari Classics, Critic's Choice, Pilz International, Pentagon Classics, and Koch International labels. Ms. Tomsic recently finished recording the complete Beethoven concertos and the Choral Fantasy for Pentagon Classics. She made a two-week Australian tour in November 1996 and served as a juror for the Tenth Van Cliburn International Competition this past May. The year 1997 has brought recital debuts in Cleveland, St. Paul, and Dallas, plus return appearances in Baltimore, Chicago, Boston, and San Francisco. Ms. Tomsic continues to live in Ljubljana, where she teaches at the Ljubljana Academy of Music. She makes her Tanglewood debut with tonight's recital.

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SEIJI OZAWA HALL

Prelude Concert

Friday, July 11, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MALCOLM LOWE, violin
BENJAMIN PASTERNACK, piano

DEBUSSY — Sonata for Violin and Piano
- Allegro vivo
- Intermède
- Finale: Très animé

BRAHMS — Violin Sonata No. 3 in D minor, Opus 108
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

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Notes

Late in his life **Claude Debussy** (1862-1918) planned a large chamber music project to consist of six sonatas, of which only the first three were actually composed. So sure was he of the overall scope of his plan, however, that the three completed works were published under the title *Six Sonates pour divers instruments.* Sonata No. 1 was for cello and piano, No. 2 for flute, viola, and harp, and No. 3 for violin and piano. The manuscript of this last work contained a brief note looking forward to the next item in the series—"The fourth will be for oboe, horn, and harpsichord"—but no fourth sonata was ever completed. (If Debussy had indeed finished a work with such unusual scoring, he would have been among the handful of musicians—along with Falla and Poulenc—who contributed to the revival of the harpsichord early in the century.) The works were published with this note from the composer: "The six [*sic*] sonatas for various instruments are offered in homage to Emma-Claude Debussy. Her husband, Claude Debussy."

The Violin Sonata turned out to be Debussy's final work brought to completion. He composed it in 1917 and appeared himself as the pianist, along with violinist Gaston Poulet, at the premiere, which took place in Paris on May 5, 1917. That event turned out to be his last public appearance as a performer; a concert planned for later in the year had to be postponed until the following winter, by which time the composer was too ill to take part. The completion of the sonata gave Debussy a good deal of trouble. He found the finale especially intractable, and after struggling with it a good deal he finally returned to his very first outline.

A month after the first performance, he wrote to a friend, during that flush of *post-partum* dissatisfaction that often overtakes creative artists after they have brought a new creation into the world, that he had finished the sonata "only to get rid of the thing, spurred on as I was by my dear publisher." The sonata betrays signs of conflicting forces in the composer's approach, which may account for his decided coolness whether to follow the demands of form with, for example, a "classical" recapitulation in the first movement, or to employ a freer treatment of the opening material where a recapitulation is expected. Nonetheless the work contains many beauties, starting right at the beginning, in which the listener is hardly aware that the music is marked Allegro vivo, since the long-held note values give an impression of relaxation until the violin really gets underway. The middle movement, in particular, is a splendid exercise in the fantastic, an element that always appealed to Debussy, and the violinistic writing reveals his familiarity with the virtuosic showpieces of the nineteenth century.

* * * * *

Johannes Brahms (1833-1897) worked on four chamber compositions—the Opus 99 cello sonata, the Opus 100 violin sonata, the Opus 101 trio, and the present Opus 108—during the summer of 1886, the first of three consecutive summers that he spent at Hofstetten on Lake Thun. The first three works were quickly finished and had their first performances by year's end. Opus 108 continued to occupy him on and off until 1888, when the first performance took place in Budapest. The sonata, Brahms's last work for piano and violin, is dedicated to the conductor Hans von Bülow. It is a large work, and not only because it has one movement more than the two earlier sonatas; it is also a work of unusual dramatic power, possibly motivated by the tonality of D minor, in which he had composed one of his earliest large-scale works, the Piano Concerto No. 1.

Although the sonata begins *sotto voce,* the current of tension in the piano's syncopations is evident under the violin's sweetly melancholic song, and the restrained energy of that tension is not long in breaking out. The development has a quite extraordinary effect: the note A is repeated in the piano, like the soft but insistent tolling of a bell, on every single quarter-note of its forty-six measures. This memorable passage is balanced in the coda by a similar tolling on the tonic note, D. The slow movement is

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one of those lavish Brahms melodies that starts out in all simplicity and then, just as it is in danger of becoming foursquare and predictable, opens out into unexpected paths of seamless melody. The third movement is emotionally more lightweight but with a sterner middle section. The finale begins in an unexpectedly fierce manner and continues at a great virtuoso pace, as Brahms perhaps recalls the dynamic youth that he no longer was.

—Steven Ledbetter

ARTISTS

Malcolm Lowe celebrated his tenth anniversary with the Boston Symphony Orchestra during the 1994-95 season. In 1984 he became the tenth concertmaster in the orchestra's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He appears frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Pianist **Benjamin Pasternack** was the Grand Prize winner of the inaugural World Music Masters Piano Competition held in Paris in July 1989. Bestowed by the unanimous vote of a distinguished panel of judges, the honor carried with it engagements in Portugal, France, Canada, Switzerland, and the United States. An earlier competition victory came in August 1988, when he won the top prize at the 40th Busoni International Piano Competition, which led to a series of recitals in Northern Italy and a compact disc recording on the Nuova Era label. Mr. Pasternack has performed as soloist, recitalist, and chamber musician on four continents. His orchestral engagements have included appearances as soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Pacific Symphony, l'Orchestre Symphonique de Quebec, the Tonhalle Orchestra of Zurich, and the New Japan Philharmonic. Among the many conductors with whom he has collaborated are Seiji Ozawa, Erich Leinsdorf, David Zinman, Gunther Schuller, and Leon Fleisher. Mr. Pasternack's special relationship with the Boston Symphony Orchestra took a dramatic turn in October 1988 when, on less than thirty-six hours' notice, he performed Mozart's G major piano concerto, K.453, to critical and public acclaim. Since then he has performed as soloist with the Boston Symphony in fourteen other concerts, including appearances in Carnegie Hall, the Kennedy Center, in Athens, Salzburg, and Paris during the BSO's 1991 European tour, and in São Paulo, Buenos Aires, and Caracas during the orchestra's 1992 South American tour. Mr. Pasternack has also been a guest artist at the Tanglewood Music Center, the Festival of Two Worlds in Spoleto, Italy, the Seattle Chamber Music Festival, the Minnesota Orchestra Sommerfest, the Festival de Capuchos in Portugal, and the Festival de Menton in France. Highlights of recent seasons have included two recital tours of Europe. A native of Philadelphia, Benjamin Pasternack began his performance career at the age of eight. At thirteen he entered the Curtis Institute of Music, where he studied with Mieczyslaw Horszowski, Rudolf Serkin, and Seymour Lipkin. He has also studied with Leon Fleisher and Leonard Shure. In September 1997 Mr. Pasternack will become a member of the piano faculty at the Peabody Institute in Baltimore.

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Friday, July 11, at 8:30

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Commemorating the 100th Anniversary of the Composer's Death

Violin Concerto in D, Opus 77
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

MAXIM VENGEROV

INTERMISSION

Symphony No. 4 in E minor, Opus 98
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

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NOTES

Johannes Brahms
Violin Concerto in D, Opus 77

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He wrote the Violin Concerto in the summer and early fall of 1878, but the published score incorporates revisions made after the premiere, which was given by the dedicatee, Joseph Joachim, in Leipzig on January 1, 1879, with the composer conducting the Gewandhaus Orchestra. Arthur Nikisch led the first Boston Symphony performance on December 7, 1889, with Franz Kneisel as soloist. Pierre Monteux led the BSO's first Tanglewood performance on July 31, 1955, with Isaac Stern. Itzhak Perlman was soloist for the most recent performance here, on August 23, 1992, under Marek Janowski's direction. In addition to the soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings. At this performance, Maxim Vengerov plays his own cadenza.

The Violin Concerto of Brahms is both a close collaboration of two great friends and the testament to their friendship. Brahms was twenty in May of 1853, when he met the violinist Joseph Joachim, who was also a fine conductor and a solidly grounded composer in his own right. Joachim was just two years older but already well-established as a musician. A close bond of mutual idealism sprang up between the two men at once and remained unbroken for more than thirty years. (There was a rupture between them in the middle 1880s, when Brahms clumsily tried to help patch Joachim's failing marriage. Brahms later composed his Double Concerto as a peace offering; it was accepted, but the two never regained the unfettered frankness of their earlier friendship.)

It is not clear when Joachim first asked Brahms to write him a concerto, but, in any case, he had to wait a number of years before receiving it. Not until the summer of 1878 did the composer feel ready to essay the piece, his first concerto since the one in D minor for piano, which had been a catastrophic failure with the audience at its premiere in 1859. Brahms drafted the score during a fruitful summer in Pörtschach, a favorite beauty spot where, as he wrote, "so many melodies fly about that one must be careful not to step on them." On August 21, 1878, Brahms suggested to Joachim that they collaborate on the final details of the solo part, since the composer was not

Celebrating Brahms at Tanglewood

1997 marks the hundredth anniversary of the death of Johannes Brahms. To mark that anniversary, Tanglewood has programmed a number of the composer's orchestral works, beginning with the *Schicksalslied* for chorus and orchestra and the Symphony No. 2 in the BSO concert of Saturday, July 5, with conductor Zdenek Macal. Other orchestral works include the Fourth Symphony and the Violin Concerto (an all-Brahms program under Seiji Ozawa on Friday night, July 11, with violinist Maxim Vengerov), the Symphony No. 1 (Sunday afternoon, July 13, as part of the TMC Orchestra's annual Leonard Bernstein Memorial Concert, with Robert Spano conducting), and the Third Symphony (Sunday afternoon, July 27, with the BSO under Jeffrey Tate). Pianist Dubravka Tomsic plays Brahms's Opus 79 Rhapsodies in her recital on Thursday, July 10, and the Takács Quartet plays the C minor string quartet, Op. 51, No. 1, in its concert on Wednesday, July 30. In addition, this summer's Prelude Concerts featuring members of the Boston Symphony Orchestra include Brahms's G major string quintet, Op. 111 (Thursday, July 3), the Violin Sonata No. 3 in D minor, Op. 108 (Friday, July 11), the C major piano trio, Op. 87 (Friday, August 1), the F minor piano quintet, Op. 34 (Friday, August 8), the Trio for violin, horn, and piano, Op. 40 (Friday, August 15), and choral works with the Tanglewood Festival Chorus, John Oliver, conductor (Friday, August 22).

himself a violinist. The intensity of the collaboration is evident in the composer's manuscript score, which bears the marks of extensive revision in Brahms's hand—often lightening the orchestral texture for the benefit of the soloist—and even more elaborate revisions to the solo part, made in red ink by Joachim himself.

The process of revision even ran beyond the first performance, which took place in Leipzig on New Year's Day, 1879. Joachim, of course, was the soloist, and the normally shy and retiring Brahms conducted. The critical response was certainly more favorable than it had been for the piano concerto two decades earlier, but Brahms was still regarded as a composer of severely intellectual music that made extraordinary demands on its listeners. Despite Joachim's ardent championing of the concerto, it did not really join the standard repertory until after the turn of the century.

But Brahms and his friends were clearly pleased. We have an amusing description of the evening's aftermath from a Bostonian, George W. Chadwick, who was a student in Leipzig at the time and soon to become one of America's leading composers. A few days later Chadwick wrote to a friend in Massachusetts:

> Joachim played Brahms's new concerto for the violin in the Gewandhaus that night under Brahms's own direction, and about one o'clock I saw the precious pair, with little Grieg (who is here this winter) staggering out of Auerbach's keller (of Faust renown) all congratulating each other in the most frantic manner on the excellent way in which they had begun the New Year. I thought to myself that Johnny Brahms might be the greatest living composer but I did not believe it could save him from having a "Katzenjammer" the next day about the size of the Nibelungen Trilogy, as many a lesser composer has had.

What early audiences found difficult to follow in Brahms was the abundance of his invention. He was never simply content to state a musical idea and then restate it; he begins to develop his ideas almost from the moment they appear, and the impact of so much material seemed overwhelming. The opening orchestral ritornello flows in long musical paragraphs, but these are made up of strikingly varied ideas, interwoven in one another, capable of being developed separately or in combination. The unaccompanied melody at the opening, with the orchestra entering softly on an unexpected harmony, is an homage to Beethoven's Fourth Piano Concerto. The second part of the orchestral exposition runs through a gamut of musical ideas, hinting at but never quite reaching a new lyric melody that finally appears—swaying, coaxing—only when the soloist is able to introduce it in his exposition. Throughout the movement Brahms is not concerned to produce an excuse for virtuosic fireworks in which the orchestra

A Message to Our Lawn Patrons

At the evening concerts of Friday, July 11, and Saturday, July 12, Tanglewood is exploring the use of large-screen video projections from the stage to screens positioned on the rear colonnade of the Koussevitzky Music Shed, as a means of enhancing the Tanglewood concert experience for our lawn patrons. Please note that this is being done on an experimental basis, and is being examined not only with regard to the technology, but also with regard to cost implications. We would appreciate hearing from you regarding this experiment and ask that you please fill out the survey being distributed to you this evening. These may be returned by dropping them in the designated boxes as you exit the grounds, or by handing them to one of our volunteer collectors. Thank you very much for your assistance; we value your input.

Daniel R. Gustin
Acting Managing Director
Boston Symphony Orchestra

simply provides support, but to blend the soloist and orchestra into a substantial organism inspired by the Beethoven Violin Concerto, the one earlier violin concerto that could be said to occupy the level at which Brahms aimed.

The slow movement was an afterthought, replacing two whole movements that Brahms decided to cut before the premiere. (Characteristically self-effacing, Brahms described them as "the best parts.") The new Adagio begins with a woodwind passage referred to by violinist Pablo de Sarasate when he explained why he did not intend to learn the new concerto: "Why should I stand there and let the oboe play the one good tune in the piece?"

Brahms had been introduced to Joachim by a Hungarian violinist, Eduard Reményi, with whom he was touring and who taught Brahms about the style of so-called "gypsy" music. The finale of the Violin Concerto is another delightful essay in imitating that exotic style, filled with fire, flash, and energy.

—Steven Ledbetter

Johannes Brahms
Symphony No. 4 in E minor, Opus 98

Brahms's first mention of his Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885, Brahms gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance at Meiningen on October 25, 1885. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. Serge Koussevitzky led the BSO's first Tanglewood performance on August 7, 1938, and Marek Janowski its most recent on August 23, 1992. Seiji Ozawa led a more recent performance here on July 23, 1994, with the Tanglewood Music Center Orchestra as part of that summer's Leonard Bernstein Memorial Concert. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

Brahms sat on his First Symphony for close to twenty years; it was late 1876 when he at last released the work for performance. The terror of Beethoven's stature in this genre and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen,* chamber music including the G major violin sonata, C major piano trio, and F major string quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year.

As always, he announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885:

> Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entractes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with

you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience.

Meiningen, about 100 miles east and slightly north of Frankfurt, was the capital of the tiny principality of Saxe-Meiningen. The little town had a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen orchestra was one of Europe's elite musical organizations. Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger*. He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony, and he cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins, with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build slow movement over the same keynote as the first movement

is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambuctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo.* The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion,



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Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.*

GUEST ARTIST

Maxim Vengerov



The twenty-two-year-old Siberian violinist Maxim Vengerov recently received two 1996 Grammy nominations—for "Classical Album of the Year" and for "Best Instrumental Soloist with Orchestra"—for his recording of the Shostakovich and Prokofiev concertos. In just five years, Mr. Vengerov has moved from the verge of a promising career to the status of a performer compared frequently to the great violinists of the past. Born in August 1974 in Novosibirsk, the capital of Western Siberia, he began playing violin at four-and-a-half, gave his first recital at five playing works by Paganini, Tchaikovsky, and Schubert, and played his first concerto at six. Four years later he was selected by the Soviet government to represent his country in the Junior Wieniawski Competition in Poland, where, under the tutelage of Galina Turtschaninova, he took first place. He continued studying with her for three years in Moscow, later returning home to study with the distinguished pedagogue Zakhar Bron. He played recitals regularly in Moscow and Leningrad and soon made solo debuts with the Royal Concertgebouw under Yuri Temirkanov, the BBC Philharmonic, and with Valery Gergiev at the Litchfield Festival in the United Kingdom and with the USSR State Symphony Orchestra on an extensive tour of Italy. In 1990 he took top honors at the Carl Flesch International Violin Competition, winning not only first prize but also special prizes in interpretation and the prize of the audience. Following that victory the fifteen-year-old Vengerov embarked upon a full-time professional career that soon made his reputation around the globe. He has by now performed with virtually every major orchestra and conductor in the world and has recorded with the Berlin Philharmonic, the New York Philharmonic, the London Symphony, and the Chicago Symphony. In addition, he and pianist Itmar Golan regularly play recitals in the world's most prestigious venues, debut highlights having brought them to London's Wigmore Hall, Tokyo's Suntory Hall, Salzburg's Mozarteum, and Amsterdam's Concertgebouw. Mr. Vengerov has made several recordings for Melodiya and released a debut album on the Biddulph label. He now records exclusively for Teldec Classics International, which has released his recordings of the Tchaikovsky and Glazunov concertos with Claudio Abbado and the Berlin Philharmonic; sonatas by Beethoven and Brahms; Paganini's Violin Concerto No. 1 with Zubin Mehta and the Israel Philharmonic; sonatas of Mozart, Beethoven, and Mendelssohn; a disc of virtuoso violin pieces; and the Bruch and Mendelssohn concertos with Kurt Masur and the Gewandhaus Orchestra of Leipzig. In 1994 Mr. Vengerov won *Gramophone* magazine's "Young Artist of the Year" award; his release of the Prokofiev and Shostakovich First Concertos was the magazine's "Record of the Year." When not performing on tour, Mr. Vengerov resides in Amsterdam. He plays a 1723 Cremona violin by Stradivari, ex Kiesewetter, on extended loan from Clement Arrison through the Stradivari Society, Inc., of Chicago. Mr. Vengerov made his Boston Symphony debut in April 1995, playing Mozart's D major violin concerto, K.218, under Seiji Ozawa's direction. His most recent appearance with the orchestra was in July 1995 at Tanglewood, in Mozart's *Sinfonia concertante,* K.364, with conductor Jukka-Pekka Saraste and violist Yuri Bashmet.

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BOSTON POPS ESPLANADE ORCHESTRA
Keith Lockhart, *Conductor*
John Williams, *Boston Pops Laureate Conductor*
Harry Ellis Dickson, *Associate Conductor Laureate*

Saturday, July 12, at 8:30

JOHN WILLIAMS conducting

STRAUSS, R.	"Sunrise" from *Also sprach Zarathustra* (Theme from "2001: A Space Odyssey")
HOLST	"Jupiter, the Bringer of Jollity" from *The Planets*
STRAUSS, J.	*On the Beautiful Blue Danube*
WILLIAMS	Excerpts from *Close Encounters of the Third Kind*
WILLIAMS	Film montage featuring excerpts from *Raiders of the Lost Ark*, *Jaws*, and *Superman*, with orchestra

INTERMISSION

WILLIAMS	Music from the *Star Wars* trilogy Theme from *Star Wars* Princess Leia Theme The Forest Battle Yoda's Theme Parade of the Ewoks The Cantina Band The Asteroid Field
WILLIAMS	Film montage featuring excerpts from the *Star Wars* trilogy, with orchestra

Lawn patrons please see page 23 regarding this evening's video projections on the Shed colonnade screens.

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips records

Baldwin piano

Notes

Stories of space travel have been with us for hundreds of years. Indeed, moon travel has been a part of the human imagination for so long that Marjorie Hope Nicolson wrote a book-length account—*Voyages to the Moon*—a full half-century ago, when such trips were still firmly in the realm of fiction and few people could have guessed that men would actually be landing on the moon in twenty years. In 1638, Bishop Francis Godwin published the first story in English about a trip to the moon, and he was followed in 1657 by Cyrano de Bergerac's *Voyages to the Moon and Sun.* Both of these writers imagined journeys that we would today find ludicrously low-tech: Godwin's hero flew on a raft drawn by swanlike birds; Cyrano fastened bottles of morning dew to his body and rose into the sky as the dew evaporated in the sunshine! The industrial revolution produced Jules Verne's novel concerning a trip around the moon in which travelers were shot from a gigantic cannon and completed the rest of their trip in free-fall, controlled only by the gravitational pull of the moon and the earth. Once Robert Goddard had demonstrated the possibilities of the rocket engine, tales of interplanetary and interstellar travel had a solid and lasting technological basis, and film versions mushroomed in number and popularity, starting with the Saturday-afternoon serial adventures of Flash Gordon and continuing to the present day.

Music has always been a vital part of science fiction films, because music offers clues as to how we are to react to the very strange worlds, the bizarre or unique experiences, offered in the futuristic worlds of these films. Here is something familiar, something that can arouse a sense of heroic excitement, or warm romance, or tension and danger. It cannot be a great surprise, then, at least with the excellence of hindsight, to recognize that the great space adventures that started in the 1970s with *Star Wars* also revitalized the art of the film score. From the mid-1950s on, more and more film scores became collections of popular songs or jazz backgrounds. While such scores may perfectly fit certain kinds of films, they certainly do not suit a heroic epic based on accounts familiar in the mythologies of all peoples, of a coming of age, of a heroic quest. John Williams's wonderfully imaginative score for *Star Wars* in 1977 introduced millions of people to the glorious sound that a symphony orchestra can produce and the way that melody, harmony, rhythm, and orchestral color can effect our emotional responses. The granddaddy of this style of scoring, of course, invented it long before motion pictures even existed. Richard Wagner—who also created works of mythical heroism—used the resources of his orchestra to create musical ideas, usually called *leitmotifs*, or "leading motives," to characterize the individual figures in the plot and to signal to the audience (through variations on their themes) the emotional changes they went through in the course of the story.

Ten years before *Star Wars* there was a kind of predecessor, both in terms of the wonderment the film produced at interplanetary special effects, and in using symphonic orchestral music as the basis of the soundtrack. This was Stanley Kubrick's ***2001: A Space Odyssey*** (1968), one of those films that had us endlessly debating what it was really about. Like many directors in the process of editing a film, Kubrick had added temporary musical selections to his soundtrack to give him a sense of the emotional feeling of a scene while editing. But he also commissioned Alex North, one of Hollywood's leading composers (his credits had been as varied as the smoky jazzy score for *A Streetcar Named Desire* and the dramatic symphonic score for *Spartacus*). North knew that Kubrick liked the sound of the opening fanfare from *Also sprach Zarathustra* by **Richard Strauss**, so he composed a fanfare that was very similar, beginning dark and low, but suddenly exploding into the full glory of the symphony orchestra (an effect that Kubrick linked to a primordial sunrise). Similarly Kubrick had used the ***Beautiful Blue Danube*** of **Johann Strauss the younger** as a kind of space ballet when the rocket from earth links up with the space station in orbit. Alex North had composed his own version of graceful music for this scene as well. Eventually he was told—rather mysteriously—that music would not be needed for the second half of the film, because

only sound effects would be used. He never learned—until he discovered it, humiliatingly, at the premiere of the film—that Kubrick had rejected his score in favor of the classical passages—music by the two Strausses and the contemporary composer György Ligeti—which he had already gotten into his system in connection with those images. Just last year North's complete original score was released on CD as a memorial tribute so that anyone interested in what might have been can hear it. But when we see the film, the images of the sunrise and the spaceship docking are now indelibly connected to music by Richard and Johann Strauss.

Before the rise of science fiction films with their symphonic film scores, the single best-known piece of music to deal with what might be called the interests and concerns of science fiction is the orchestral suite called ***The Planets*** by the English composer **Gustav Holst**. Actually, Holst's work has nothing to do with either science fiction or serious astronomical study of the planets, but grows out of his fascination with astrology which developed when, as a student, he became familiar with Hindu literature and philosophy. Just before the outbreak of the Great War, from which he was exempted because of his long-standing ill health and poor vision, he began the composition of an orchestral suite that would depict in music the character of the seven astrological planets. (Earth is not counted in that reckoning, and Pluto had not yet been discovered.) Holst commented once that "the character of each planet suggested lots to me." He did not consider the work to have a program, but simply to reflect in the broadest sense the character of the planet as treated by astrology. The movements had nothing to do with the classical deities after whom the planets were named. "**Jupiter, the Bringer of Jollity**": From the Latin name for Jupiter we get the adjective "jovial." Of his character, Holst noted, "Jupiter brings jollity in the ordinary sense, and also in the more ceremonial type of rejoicing associated with religions or national festivities." Indeed, Holst himself later took the big tune in the center of the movement and converted it into a patriotic unison song, "I vow to thee, my country." This Jupiter is a thoroughly domesticated and cheery Englishman.

If stories of human travel to extraterrestrial locations have been popular for centuries, so have fictional accounts of the visits of beings from other worlds to our own. Voltaire, for example, published in 1752 his *Micromegas,* which told of the visits of a giant from Sirius and a smaller companion from Saturn. During the course of early modern science fiction books and films, sparked by H.G. Wells's *War of the Worlds,* the most common assumption was that alien visitors were warlike and intent on conquest —a mirror, alas, of human imperialism of the period. By mid-century—possibly as a

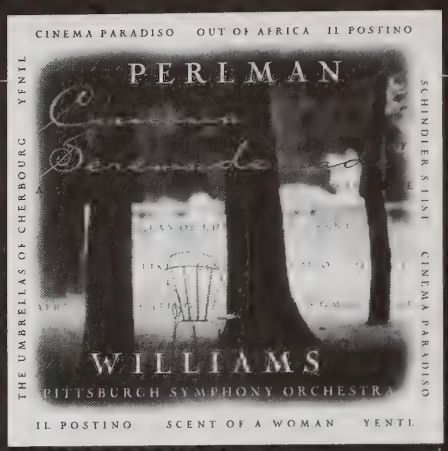
A Message to Our Lawn Patrons

At the evening concerts of Friday, July 11, and Saturday, July 12, Tanglewood is exploring the use of large-screen video projections from the stage to screens positioned on the rear colonnade of the Koussevitzky Music Shed, as a means of enhancing the Tanglewood concert experience for our lawn patrons. Please note that this is being done on an experimental basis, and is being examined not only with regard to the technology, but also with regard to cost implications. We would appreciate hearing from you regarding this experiment and ask that you please fill out the survey being distributed to you this evening. These may be returned by dropping them in the designated boxes as you exit the grounds, or by handing them to one of our volunteer collectors. Thank you very much for your assistance; we value your input.

Daniel R. Gustin
Acting Managing Director
Boston Symphony Orchestra

THE BEST OF EVERYTHING

JOHN WILLIAMS



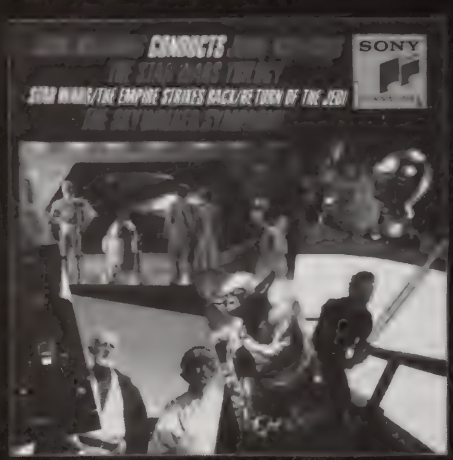
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reaction to the creation of nuclear weapons and the realization that future wars were all too likely to lead to the mutual destruction of all participants—science fiction stories and films began to emphasize another tack, in which the aliens were friendly or helpful, however strange and mysterious they might be.

Steven Spielberg's ***Close Encounters of the Third Kind*** was originally released in 1978, then in a "Special Edition" in 1980. Both versions, of course, employ John Williams's score (the music for the new ending in the special edition was filmed at Symphony Hall with members of the Boston Symphony and the Tanglewood Festival Chorus). Here he captures the wonder and amazement of what it might be like to encounter for the first time extraordinarily advanced creatures from outside our ken, and he employs a tiny musical figure that becomes the first means of actual communication with the aliens, building to a sonorous climax that was tremendously inspiriting in the film.

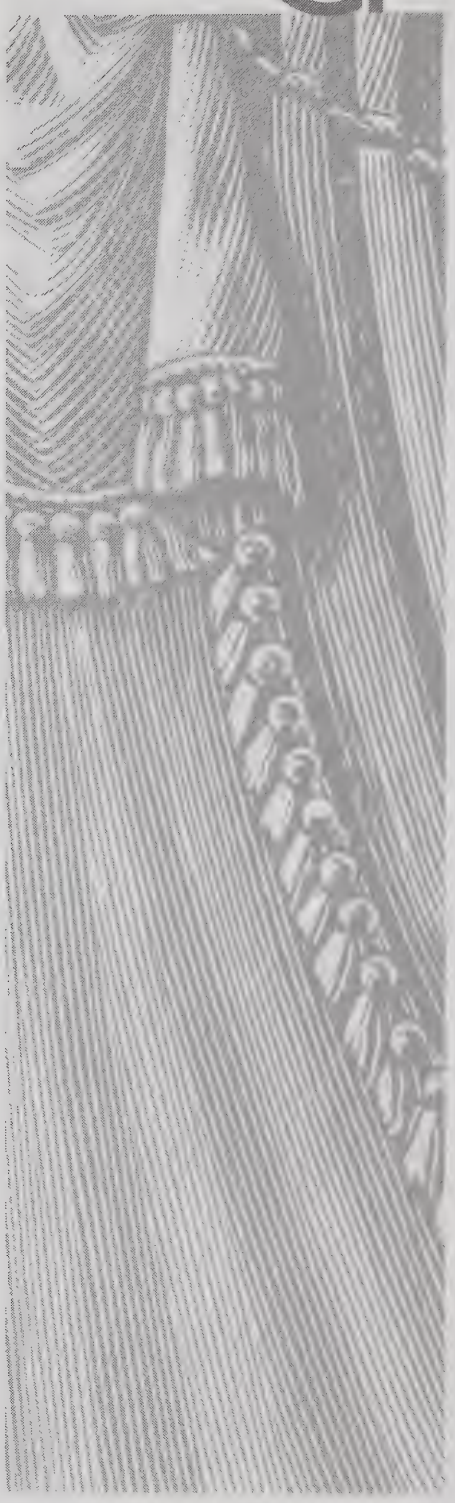
Of course, it is not only films involving wild adventures in strange galaxies that require the addition of music to complete the dramatic, emotional, and sensory experience; films set on earth, too, can come to life with vivid music that warms the heart in tender emotional scenes and sets the pulse racing at moments of tension and high adventure, whether that adventure is as unlikely as those undergone by Indiana Jones in ***Raiders of the Lost Ark***, as apparently realistic as the hunt for a giant killer shark in ***Jaws***, or as literally incredible as the exploits of the "man of steel" in ***Superman***. Ultimately film music is inspired by the images on the film itself. However rich the score may be when heard on its own, it is in the wedding of music and picture that the music achieves its primary function. All three of these now-classic films, with John Williams's music, will be represented in a specially-prepared collage of image and music.

When ***Star Wars*** was originally released, the soundtrack album, then issued as a long-playing vinyl record, quickly became one of the best-selling orchestral recordings of all time. As each of the successive installments in the trilogy appeared—first *The Empire Strikes Back,* then *Return of the Jedi*—further albums appeared (now on compact disc) to enthusiastic response. So well-loved has the music of the *Star Wars* trilogy become that all of the music from the three films—including an entire disc of outtakes and unused music—was issued in a boxed set containing four compact discs in 1993. Heard in sequence, they arouse intense admiration for the imagination of the composer who has found musical analogues not only for the standard heroes and villains, but also for a wide range of strange geographical landscapes and bizarre non-human creatures—and who thereby convinces us not only that they are real, but that we care about what happens to them.

When the *Star Wars* project came along, John Williams had been composing music for feature films and television shows since the early 1960s. As often happens in Hollywood, he was typecast, progressively, as the composer of music for light comedies (*John Goldfarb, Please Come Home,* or *Gidget Goes to Rome*) and later for disaster epics (*The Towering Inferno*), but he also put his musical touch on thrillers (including Alfred Hitchcock's final film, *Family Plot*) and westerns. *Star Wars* and its two sequels marked a milestone in Williams's career. Throughout the three *Star Wars* films, the thematic ideas associated with the various characters and events develop and combine with new themes as the story unfolds, so that the music underlines the story with a continuous web of sound for long stretches, much akin to the technique of Wagnerian opera.

The **Theme from *Star Wars*** is surely the most famous film music of the last quarter of the twentieth century. It not only arouses expectations of exciting and heroic activities to come, but also pays subtle homage to one of the masters of film scoring, Erich Wolfgang Korngold, whose film scores of the 1930s and 1940s are still studied by devotees of the art and loved by viewers of those films. The very first notes of the *Star Wars* theme echo the main theme that Korngold wrote for *King's Row,* a tribute from John Williams to one of his favorite composers. The **Princess Leia Theme** does not appear as such in the film (though, of course, her melody is woven into many scenes). The tender scoring for strings supports the romantic horn melody of the theme's main figure. **The Forest Battle** between the teddybear-like Ewoks and the highly mechanized

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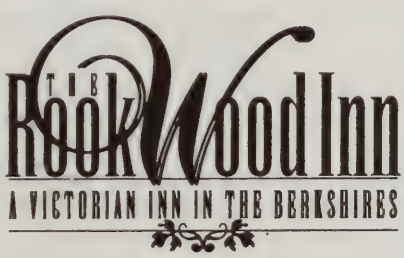
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imperial forces takes place on the "wood planet" of Endor (which bears an odd resemblance to the redwood region of northern California). This passage is a concert version of the music that does not appear in this form in the film. **Yoda's Theme** (here heard in a concert version) is a tender, touching depiction of the astonishing small, ancient, and learned creature who has taught the Jedi knights and whose last pupil is Luke Skywalker. The **Parade of the Ewoks** emphasizes the "woodsy" instruments among the percussion and woodwinds to suggest these tiny people who will ultimately turn the tide in the climactic battle. **The Cantina Band** plays a bit of extraterrestrial pop music as background entertainment at an intergalactic watering-hole. One of the great delights of *Star Wars* is the matter-of-fact presentation of truly bizarre alien characters who nonetheless reveal personality elements that we can all recognize from people we know. The Cantina scene in *Star Wars* suggests that such watering-holes in port cities have always been and will always be the same, no matter where in the universe they appear. **The Asteroid Field** depicts a hair-raising chase between imperial warships and Han Solo's "Millenium Falcon" through the dangerous heart of an asteroid field. John Williams's music offers a breathtaking scherzo that feels as risky as Han Solo's escape maneuvers.

Once again, in order to experience some of the *Star Wars* music as conceived for its original purpose, the program closes with a film montage of scenes from the films accompanied by live performance of the music John Williams created for them.

—Steven Ledbetter



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John Williams



In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and is also Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood, Sleepers, Nixon, Sabrina, Schindler's List, Jurassic Park, Home Alone 2, Far and Away, JFK, Hook, Home Alone, Presumed Innocent, Born on the Fourth of July,* the three *Indiana Jones* films, *The Accidental Tourist, Empire of the Sun, The Witches of Eastwick, E.T. (the Extra-Terrestrial), Superman, Close Encounters of the Third Kind,* the *Star Wars* trilogy, *Jaws,* and *Goodbye, Mr. Chips.* He has received thirty-four Academy Award nominations, most recently for *Sleepers,* and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World,* the sequel to *Jurassic Park.* In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme *The Mission, Liberty Fanfare* (composed for the rededication of the Statue of Liberty), *We're Lookin' Good!* (composed for the Special Olympics in celebration of the 1987 International Summer Games), and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, "Summon the Heroes," on Sony Classical. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled "Music for Stage and Screen"; "It Don't Mean a Thing If It Ain't Got That Swing", with vocalist Nancy Wilson, and "Williams on Williams: The Classic Spielberg Scores." Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time this past March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



THE BOSTON POPS
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KEITH LOCKHART
Conductor

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Lucia Lin
Gottfried Wilfinger
Amnon Levy
Aza Raykhtsaum
Valeria Vilker Kuchment
Bonnie Bewick
Tatiana Dimitriades
Si-Jing Huang
Victor Romanul
Catherine French
Nicole Monahan
Kelly Barr
Wendy Putnam
Christopher Wu

Second Violins
Ronald Knudsen
Ronan Lefkowitz
Alexander Romanul
Sarah Roth
Robin Cook
Chao-Hua Jin
Wen Yi Shih
Mark Paxson
Dana Ianculovici
John Baldwin
Karma Tomm
Michael Yokas

Violas
Robert Barnes
Michael Zaretsky
Michael Ludwig
Rachel Fagerburg
Edward Gazouleas
Kazuko Matsusaka
Christof Huebner
Joan Ellersick

Cellos
Carol Procter
Owen Young
Andrew Pearce
Emmanuel Feldman
Kevin Crudder
Michael Curry
Beth Pearson
Timothy Roberts

Basses
Lawrence Wolfe
John Salkowski
Dennis Roy
Elizabeth Foulser
Deborah Dunham
Pascal Delache-Feldman
Siobhan Kelleher

Flutes
Fenwick Smith
Linda Toote

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Chikao Inomata

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Gary Gorczyca

Bassoons
Richard Svoboda
Margaret Phillips

Contrabassoon
Gregg Henegar

Horns
Jay Wadenpfuhl
Kenneth Pope
Jonathan Menkis
Richard Mackey
Kate Gascoigne

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Thomas Rolfs
Steven Emery
Peter Chapman
David Bamonte

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Norman Bolter
Ronald Barron
Hans Bohn
Douglas Yeo

Tuba
Chester Schmitz

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Tanglewood Music Center

Sunday, July 13, at 2:30

To benefit the Tanglewood Music Center

The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA

ROBERT SPANO conducting

Please note the change of program order in the first half of this concert:

BERNSTEIN — *Facsimile,* Choreographic essay for orchestra

DVOŘÁK — Romance in F minor for violin and orchestra, Opus 11

ISAAC STERN

MOZART — Violin Concerto No. 3 in G, K.216

Allegro
Adagio
Rondeau: Allegro

Mr. STERN

INTERMISSION

BRAHMS — Symphony No. 1 in C minor, Opus 68

Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Più Andante—Allegro non troppo ma con brio—Più Allegro

Baldwin piano

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

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BERNSTEIN — *Facsimile,* Choreographic essay for orchestra

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- Allegro
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- Rondeau: Allegro

ISAAC STERN

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Mr. STERN

INTERMISSION

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- Un poco sostenuto—Allegro
- Andante sostenuto
- Un poco allegretto e grazioso
- Adagio—Più Andante—Allegro non troppo ma con brio—Più Allegro

Baldwin piano

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NOTES

Leonard Bernstein
Facsimile, Choreographic essay for orchestra

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died in New York on October 14, 1990. As he himself wrote, he composed the ballet Facsimile *"in the three-week interval between the close of the Tanglewood session in August 1946 and the opening of [his] New York season in September," for a production by the Ballet Theater, with choreography by Jerome Robbins, to whom the score is dedicated. The first performance of the ballet was given on October 24, 1946, at the Broadway Theater in New York City, with Bernstein conducting. The concert version involves revisions made after the premiere of the ballet and was completed in Hollywood on December 14, 1946. This received its first performance at Vassar College in Poughkeepsie, New York, on March 5, 1947, with the Rochester Philharmonic conducted by the composer. The score calls for two flutes (second doubling piccolo), two oboes, two clarinets (second doubling E-flat clarinet), two bassoons, four horns, cornet, two trumpets, two trombones and tuba, timpani, triangle, snare drum, cymbals, suspended cymbal, wood block, bass drum, glockenspiel, piano, and strings.*

Leonard Bernstein has been associated with the theater almost from the beginning

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of his career. In 1944 he enjoyed a marked success with the ballet *Fancy Free*, about three sailors enjoying an all-too-brief shore leave in wartime Manhattan. The same plot, with book and lyrics by Betty Comden and Adolph Green and new music by Bernstein, became the hit musical *On the Town*, produced late in 1944. Meanwhile *Fancy Free* was to be choreographed by Jerome Robbins (who was later to conceive, with Bernstein, the epochal musical *West Side Story*). The new work, *Facsimile*, was not so marked a success as a ballet as Fancy Free had been. The score has not been as frequently heard, either, though it is colorful, rhythmic, and effectively developed out of a few opening motives.

The scenario dealt with human relationships, particularly with feelings of boredom and loneliness. The ballet calls for three dancers, two men and a woman, who are described as unfulfilled, or "unintegrated." The setting was "a lonely place" where a Woman is discovered alone, trying to pass the time. She encounters the First Man, who is equally restless. They engage in a Pas de deux, a flirtatious waltz. The Second Man appears for a Pas de trois. The remainder of the ballet develops triangular complications among the three parties, at the climax of which the woman actually shouts "Stop!"—a striking dramatic idea in ballet, where the dancers are normally seen and not heard. (It was also a gift to negative reviewers; as *Time* reported after the premiere, "One unkind critic felt she had said everything that needed saying.") At the end the two men go off, leaving the Woman still alone and unfulfilled.

Most of the ballet grows out of two ideas presented at the opening: the unaccompanied melody heard in the oboe at the very beginning, and the yearning melody sung by the solo flute a few bars later. At first poignant, these themes become seductive and lyrical during the waltz sequence (Pas de deux), then far more frenetic when the Second Man appears and the music becomes athletic in its rhythmic drive, echoing the competitive element in the intertwined relationships. At the end, as the Woman is left alone once again, the two principal themes take their leave in reverse order, first in the flute (accompanied by piano) and finally in the slow keening Adagio of the oboe, concluded with a few muted chords.

—Steven Ledbetter

Wolfgang Amadè Mozart
Violin Concerto No. 3 in G, K.216

Wolfgang Amadè Mozart was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed his third violin concerto on September 12, 1775; the piece probably had its premiere in Salzburg not long afterward. In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, Leopold made sure to teach him his own instrument as well as the piano, and for a time he served as concertmaster in Salzburg. But it appears that Wolfgang's devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. All of his violin concertos are early works, all but one composed in 1775 (the first seems to have been written a year or two earlier). It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra.

All five of the violin concertos of 1775—when Mozart was but nineteen years old—date from a period when the composer was still consolidating his concerto style and

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before he had developed the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the *tutti*-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The second theme of the orchestral ritornello has a striking shape that Mozart withholds from reuse until the end of the recapitulation. The development section begins in the dominant minor and moves with purposeful strides through a series of closely related keys back to the tonic and the recapitulation, in which the soloist dominates.

The Adagio is wonderfully dreamy, with muted upper strings in triplets and pizzicato cello and bass imparting some of the same expressive qualities as the slow movement of the much later piano concerto in C, K.467. The oboes take part in the dialogue with their little interjections in pairs. The Rondeau is a sprightly 3/8 dance in Allegro tempo. At the opening the wind instruments appear only for occasional punctuation, but they play a progressively more important role throughout. The biggest surprise comes with a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings. This runs directly into a livelier tune of folklike character in G major. This two-section minor/major tune has recently been identified as a Hungarian melody known as the "Strasbourger"; hence the present concerto is the one that should bear the nickname "the Strasbourger," not the Fourth Violin Concerto, to which the name is sometimes applied. The wind instruments, having played a more vital role in the G major section, withdraw from prominence for a time after the beginning of the recapitulation, but they return in the whimsical coda to bring the concerto to a surprising and witty ending without any of the stringed instruments.

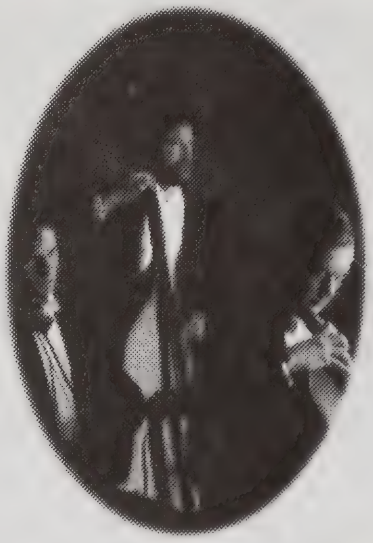
—S.L.

Antonín Dvořák

Romance in F minor for violin and orchestra, Opus 11

Antonín Dvořák was born at Mühlhausen (Nelahozeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He composed his Romance for violin and orchestra at some time between October 1873 and December 9, 1879, the date of the first performance, which took place in Prague with soloist Josef Markus and the orchestra of the National Theater conducted by Adolf Čech. The musical material is drawn from the slow movement of a then still-unpublished string quartet that Dvořák had composed in September and October 1873. In addition to the solo violin, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, and strings.

In addition to his nine symphonies, the concertos, oratorios, operas, and other works on a grand scale, Dvořák expressed his melodic gift in small lyric pieces as well, some of them derived from other pieces that had not found their way in the world. The young Dvořák composed with great energy and enthusiasm long before the world began to beat a path to his door. Many of his early works were chamber compositions



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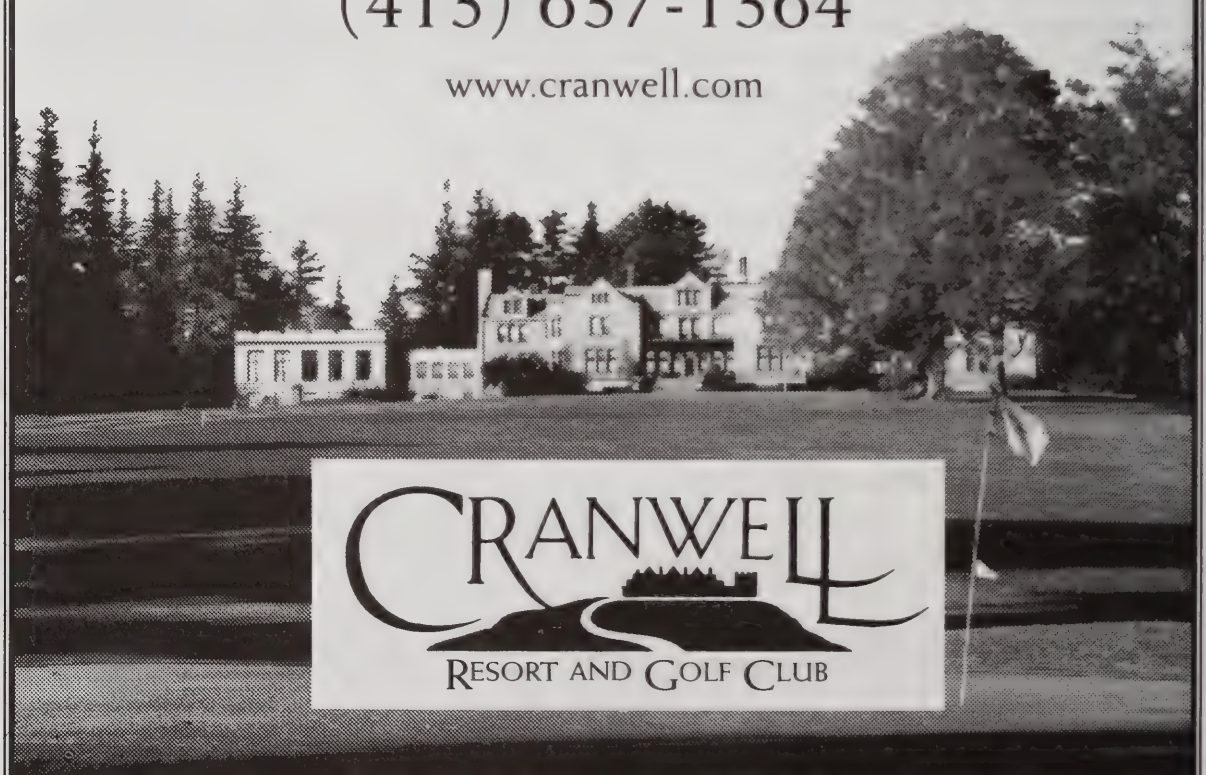


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which he could have performed and heard (and taken part in himself, usually playing the viola). But he often reused in later years musical ideas that had first appeared in unpublished early works. Such is the case with the Romance in F minor. He had composed a string quartet in F in the early autumn of 1873, but when the leading chamber musicians of Prague rejected it for performance, he put it aside, saving only the slow movement, a piece of simple lyrical charm, which he later arranged for violin and orchestra. In that guise, as Opus 11, it has made its way into the world. It is far more than a simple rescoring of the quartet movement, for Dvořák reworked the material considerably, first for violin and piano, later for violin with small orchestra.

—S.L.

Johanne Brahms
Symphony No. 1 in C minor, Opus 68

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance on November 4, 1876, at Karlsruhe, and Leopold Damrosch introduced the symphony to America on December 15, 1877, in New York's Steinway Hall. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-three years old. (Beethoven was twenty-nine, Schumann twenty-two, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on Feb-

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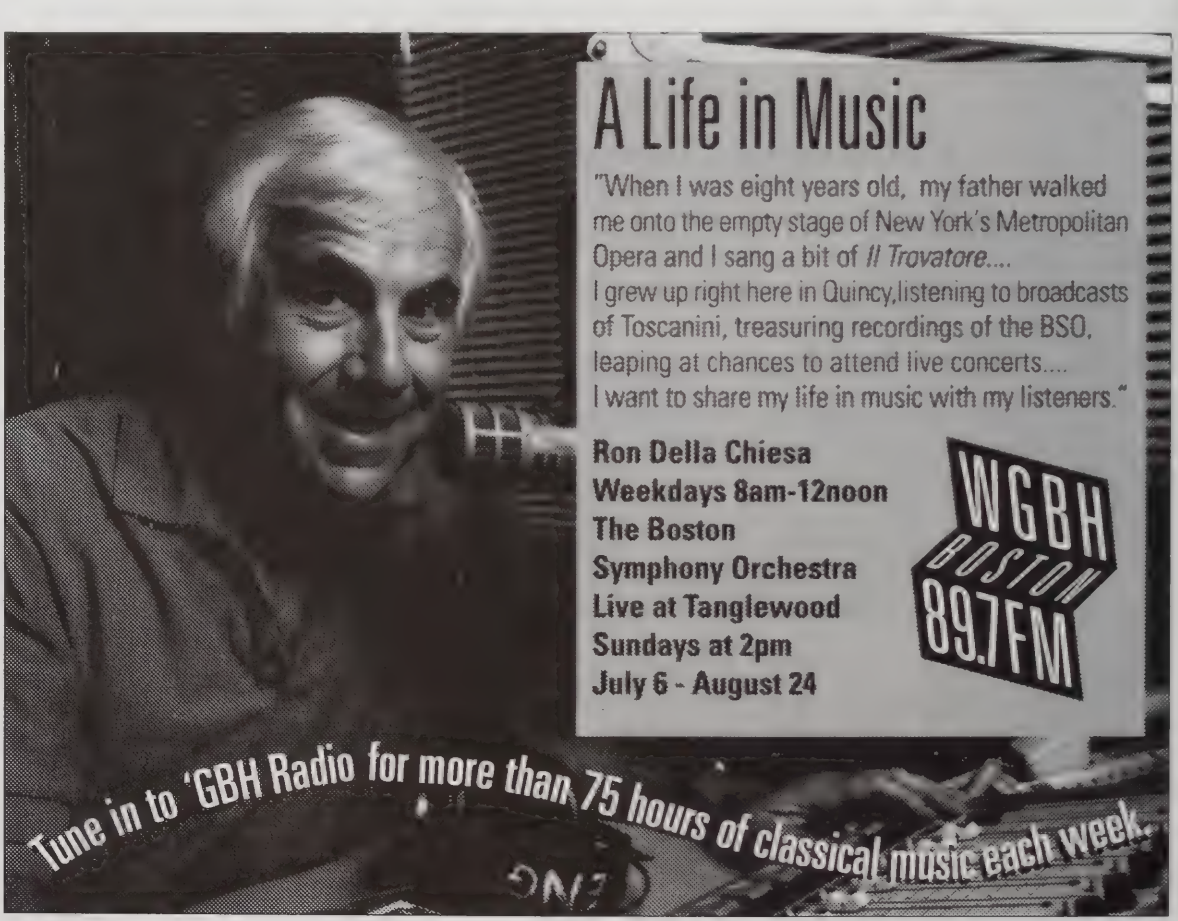
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ruary 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something that "any ass could see"),* and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we know from the later symphonies. But at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on November 4, 1876, and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat...merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal,* found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft that binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly somber in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* markings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Alle-

*Perhaps less obvious is the relationship between the theme itself and the violin phrase of the last movement's opening measures.

gretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel

ARTISTS

Robert Spano



Robert Spano began his tenure as music director of the Brooklyn Philharmonic, the resident orchestra of the Brooklyn Academy of Music, with the 1996-97 season. At age thirty-five he has conducted nearly every major North American orchestra, including the Atlanta Symphony, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Houston Symphony, the Los Angeles Philharmonic, the Orchestre Symphonique de Montreal, the National Symphony, the Philadelphia Orchestra, the St. Louis Symphony, the Vancouver Symphony, and the Toronto Symphony. Mr. Spano was appointed an assistant conductor of the Boston Symphony by Seiji Ozawa in 1990, making his critically acclaimed debut with the orchestra in February 1991. This was soon followed by numerous other debut appearances, notably in Philadelphia, Chicago, and at the Opera Theatre of St. Louis (with Britten's *A Midsummer Night's Dream*). Subsequent to his Boston appointment he has maintained a busy schedule as a guest conductor with orchestras and opera companies throughout North America, Europe, Asia, and Australia, including Tokyo's New Japan Philharmonic, the Orchestre National du Capitole de Toulouse, the Residentie Orkest of the Hague, the Tonhalle Orchestra of Zurich, the Sydney Symphony, and the Royal Opera at Covent Garden (where he made his debut with Britten's *Billy Budd*). In 1994 Mr. Spano received the prestigious Seaver/National Endowment for the Arts Conductors Award. The 1996-97 season brought debuts with the Pittsburgh Symphony, the Helsinki Philharmonic, and the Welsh National Opera, as well as return engagements to conduct subscription concerts with the Boston Symphony, the Chicago Symphony, and the New Japan Philharmonic. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Mr. Spano grew up in a musical family playing flute, violin, and piano, and also composing. A graduate of the Oberlin Conservatory, where he studied conducting with Robert Baustian, he continued his studies at the Curtis Institute of Music with the late Max Rudolf. Mr. Spano is on the faculty of the Tanglewood Music Center and appears regularly at the Aspen Music Festival. He is also on the faculty of the Oberlin Conservatory, where he has been music director of the Opera Theater since 1989. An accomplished pianist, he performs chamber music concerts with many of his Oberlin and Boston Symphony colleagues.

Isaac Stern



Isaac Stern is recognized worldwide as one of this century's foremost violinists. Throughout his more than fifty years as a professional musician, he has appeared on the world's most prestigious concert stages, guided the careers of countless young musicians, and devoted himself nationally and internationally to the advancement of the arts. One of the most recorded musical artists of our time, with more than 100 recordings of over 200 works by sixty-three composers to his credit, Mr. Stern has been an exclusive Sony Classical (formerly CBS Masterworks) artist for fifty years and was named that label's first "Artist Laureate" in 1985. In 1995 Sony Classical launched the reissue of a forty-three-disc edition of his recordings under the title "Isaac Stern: A Life in Music." Renowned for his highly acclaimed interpretations of the standard repertoire, he is also an avowed champion of contemporary music, having premiered works by Bernstein, Penderecki, Rochberg, Schuman, Dutilleux, and Maxwell Davies, and having given the first American performances of works by Bartók and Hindemith. Additional career highlights encompass feature films and television, including "From Mao to Mozart: Isaac Stern in China," which won the 1981 Academy Award for best full-length documentary; "A Journey to Jerusalem," documenting a memorial concert in which he performed the Mendelssohn Violin Concerto atop Mt. Scopus with Leonard Bernstein and the Israel Philharmonic following the Six Day War in 1967; "Carnegie Hall: The Grand Reopening," which received a 1989 Emmy Award; and the Carnegie Hall Centennial Gala in May 1991. Other film credits include "Tonight We Sing," a biography of the impresario Sol Hurok in which Mr. Stern portrayed Eugene Ysaÿe, and the sound track for "Fiddler on the Roof." The musical biography "Isaac Stern–A Life," televised in 1993, has been released on home video.

Mr. Stern continues to maintain a wide-ranging performance schedule. In recent seasons he has collaborated with pianist Yefim Bronfman for recitals and recordings of the Brahms and Mozart violin sonatas. With Emanuel Ax, Jaime Laredo, and Yo-Yo Ma he has performed and recorded the piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann. Recent engagements in the 1996-97 season have included his appearance as Opening Night soloist with Seiji Ozawa and the Boston Symphony in September 1996, concerts with the San Francisco Symphony and Israel Philharmonic, a recital tour with pianist Robert McDonald, and performances with Yefim Bronfman of chamber music by Schumann and Prokofiev in New York and Chicago. In keeping with his long-standing commitment to working with young musicians, Mr. Stern has held recent chamber music workshops at Carnegie Hall, and in Israel as the Jerusalem International Music Encounter, where he has invited many of his chamber music colleagues to participate as teachers. He has also performed in recent years with the orchestras of the San Francisco Conservatory and the Curtis Institute.

Mr. Stern was an originating member of the National Endowment for the Arts and is currently chairman of the America-Israel Cultural Foundation; he is also chairman and founder of the Jerusalem Music Centre. President of Carnegie Hall for more than thirty years, he spearheaded the drives to save Carnegie Hall from demolition in 1960 and to restore it in 1986. The recipient of numerous international awards and honorary degrees, he was the first recipient of the Albert Schweitzer Music Award for "a life dedicated to music and devoted to humanity." He received the Kennedy Center Honors Award from President Reagan in 1984 and was named *Musical America*'s "Musician of the Year" in 1986. In 1987 he received the Gold Baton of the American Symphony Orchestra League, A Grammy Lifetime Achievement Award, Israel's Wolf Prize for service to humanity, and the National Music Council's Eagle Award.

Born in Kreminiecz, Russia, in 1920, Isaac Stern came to America with his parents when he was ten months old. Raised and educated in San Francisco, he started playing the violin at eight. He began his career in San Francisco, where his principal teacher, Naoum Blinder, was concertmaster of the San Francisco Symphony. After his recital debut at thirteen, Mr. Stern made his formal orchestral debut in 1936 playing the Brahms Violin Concerto in a nationally broadcast concert with Pierre Monteux and the San Francisco Symphony. His made his New York recital debut at Town Hall in 1937 and his Carnegie Hall debut in 1943, his Boston Symphony debut following under Serge Koussevitzky's direction in January 1948. Mr. Stern lives in New York City and plays a Guarnerius del Gesu violin.

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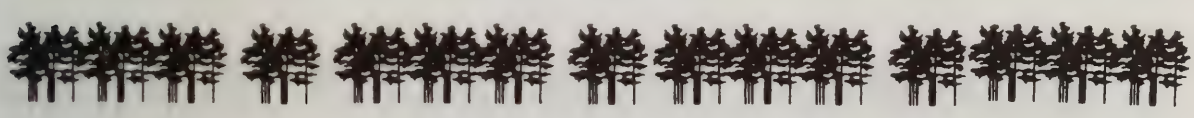
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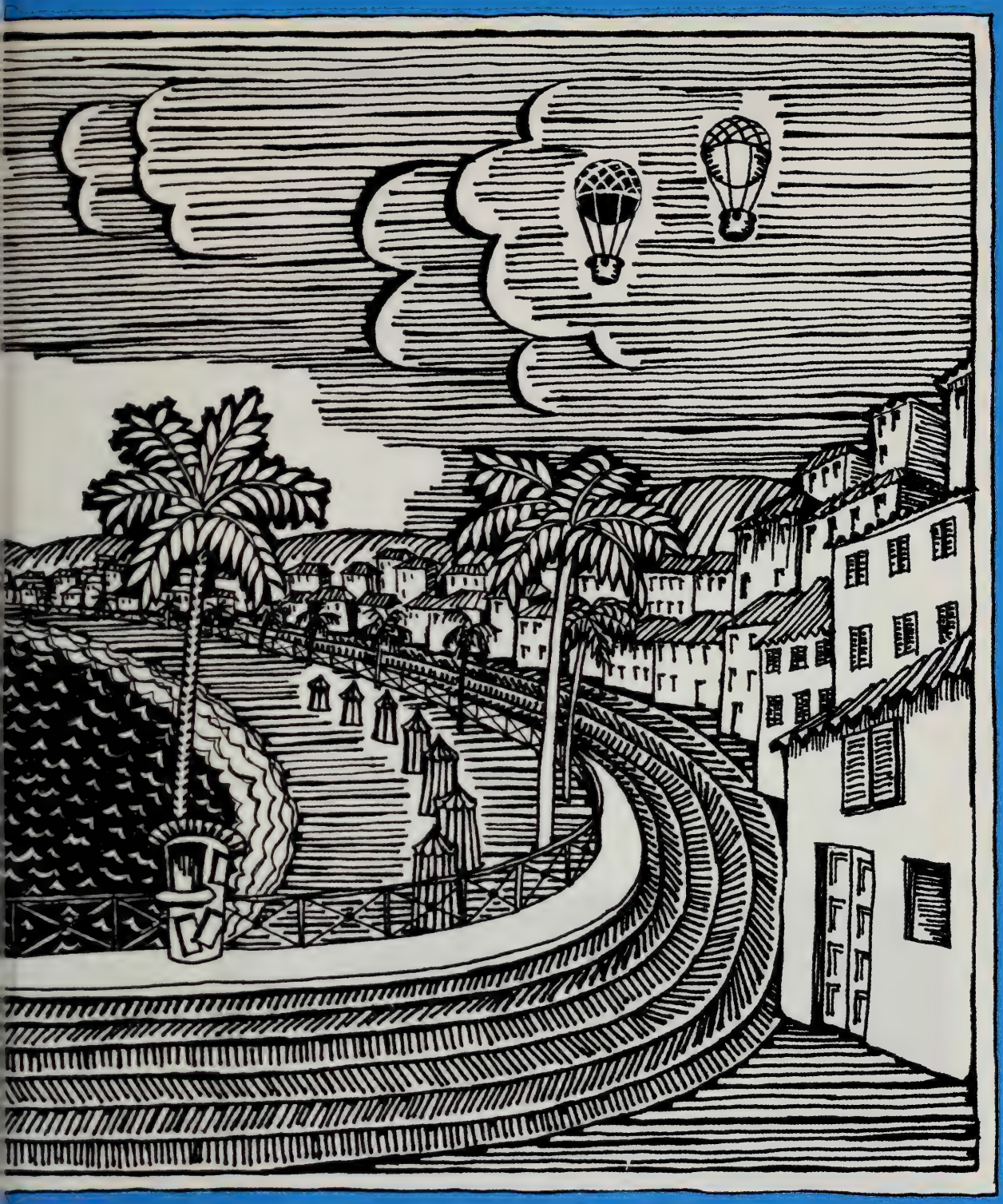
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Les Mamelles de Tirésias

Tanglewood Music Center

July 17 and 19, 1997



From Act I of "Mamelles"



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TANGLEWOOD MUSIC CENTER

Thursday, July 17, 1997, at 8 p.m.
Saturday, July 19, 1997, at 2:30 p.m.

FRANCIS POULENC
LES MAMELLES DE TIRÉSIAS

preceded by

DARIUS MILHAUD
L'HOMME ET SON DÉSIR

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DARIUS MILHAUD

L'HOMME ET SON DÉSIR

Poème plastique de Paul Claudel

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DANIEL HARDING conducting

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There will be a half-hour intermission between Milhaud's "L'Homme et son désir" and the performance of Poulenc's "Les Mamelles de Tirésias."

Milhaud's "Plastic" Poem

by Steven Ledbetter

Among the most prolific of twentieth-century composers, with a catalogue running well past 400 works, many of them quite large, Darius Milhaud absorbed music wherever he went and transmuted the received impressions into his own work. Having done so, he would move on to new territory. The mere fact that a work in one style might prove to be very popular was not enough to induce him to continue writing in that style; he also needed to find musical problems worth solving. Among his most successful works were those inspired by his encounters with various popular musical traditions during and immediately after the First World War. Two years in South America left an indelible impression on him, followed closely by the influence of American jazz, which began making its way to Europe via recordings long before musicians traveled there in person. Already in 1919 Milhaud composed the flip, cheeky, jazzy ballet *Le Boeuf sur le toit* as a musical depiction of an American speakeasy, though at that time he had never seen one.

L'Homme et son désir ("Man and his desire") is an unusual stage work composed in 1918, not long after Milhaud began a lifelong friendship with Francis Poulenc, a friendship to which Poulenc referred in his dedication of *Les Mamelles de Tirésias*; it was mounted in Paris on June 6, 1921, by the Swedish Ballet. Milhaud himself called it a "plastic poem," using the word "plastic," of course, in its older sense of flexible, malleable, moldable. The work was inspired by his experiences in Brazil. Based on a story by Paul Claudel (1868-1955), the French dramatist, poet, and diplomat, it concerns the dark forces that roam the Brazilian jungle at night and hold sway over



Darius Milhaud (1892-1974)

human destiny. The essence of the work is its complex sonorous texture, designed to function simultaneously on different planes. (In this respect it foreshadows the complex rhythmic structures of a Stockhausen or Carter.) The performers are divided into five groups:

1) the voices
2) oboe, trumpet, harp, double bass
3) the four winds
4) the percussion
5) the string quartet

The written meter throughout is 4/4, but the different lines play fluid subdivisions of these meters to project in sound constantly varied meters which are at odds with the basic beat and, more strikingly, with each other. This helps generate the independence of line—reinforced by independence of tonality from one section to another, so that the result is a complex counterpoint of gestures large and small, outbursts of sound, pulsations overlapping between one part and another, a work that sounds, from today's vantage point, far more recent than we might guess if we did not know.

Claudel wrote a description of the work's origin and scenario for the published score; this provides the best explanation of what happens when Milhaud's "poème plastique" is staged:

> *L'Homme et son désir* is the fruit of the collaboration of three friends who, during the year 1917, held every Sunday in the sierra that dominates Rio de Janeiro a picnic of ideas, music, design. This little plastic drama has grown from the ambience of the Brazilian forest, in which we had more or less immersed ourselves and which has almost the consistency of an element. It is a strange place when night breaks in and fills the forest with movement, cries, shimmering! And it is precisely such a night that our poem aims to depict. We have not tried to reproduce the inextricable jumble of the "floresta" with photographic exactitude. We have simply projected it, like a carpet—violet, green, and blue, around the central black—on the four planes of our set. The scene is vertical, perpendicular; one views it like a tableau, a book to be read. If you like, it is like a page of music, in which every



The Theatre at Tanglewood

action is written on its own staff. Along the top ridge, the Hours of the Night, in black with golden caps, parade by. Below that, the Moon is led across the sky by a Cloud, like a *grande dame* preceded by a servant. At the bottom, in the waters of the vast, primitive marsh, the Reflection of the Moon and the Servant follow the regular march of the celestial couple. The drama proper takes place on the middle platform between sky and water. And the principal character is the Man recaptured by primitive powers, from whom the Moon and Sleep have taken away his name and his face. He arrives led by two veiled, identical forms who make him turn around and around, like a child who is "It" in a game of Hide and Seek. One of them is Image and the other, Desire; one Memory and the other Illusion. They toy with him for a moment, and then disappear.

He remains standing, his arms outstretched. He sleeps in the splendor of the tropical moon, like a drowned man in deep waters. And all the animals, all the noises of the eternal forest detach themselves from the orchestra, observe him, and let their voices resound in his ear: the bells, the pan-pipes, the strings, the cymbals.

The Man begins to move in his dream. He moves and dances. He dances the eternal dance of Nostalgia and Desire and Exile, the dance of captives and that of abandoned lovers, the dance that through whole nights makes the feverish, tormented by insomnia, rove up and down their verandas, the dance of caged animals, who continually throw themselves again and again and yet once more against the unbreakable bars of their cells. Now it is a hand that pulls the Man backwards, and now a fragrance that dissipates all his energy. The theme of obsession becomes more and more violent, frenetic, and now—in that deep and solemn darkness that precedes daylight—one of the feminine forms comes back and circles around the Man as if enchanted. Is this a dead person? Or alive? The sleeper seizes the corner of her veil as she turns and unrolls pivoting around him, so that he himself becomes wrapped, like a chrysalis, and she finds herself almost naked. And then, reunited by a last scrap of fabric, like that of our dreams, the woman covers the man's face with her hand. Both move off to the side of the stage. The Moon and her Servant can be seen no more; only their reflection remains in the waters below.

The Black Hours have marched off; the first White Hours begin to appear.

Since, as Claudel explains, the idea of the work was developed during the collaborative "picnics" on Sunday afternoons, it is more than likely that the basic stage design, with its multiple levels moving across, and its layers of symbolic characters each restricted to one level, were part of the conception of the piece even before Milhaud began work on the music. Thus, the layered structure of Milhaud's tone-painting can be seen as almost a physical representation in sound of the visual image on stage, one of the most remarkable examples of synaesthesia in all of music, with the music reflecting the events onstage not just in expressive character, but actually mirroring the physical layout in its scoring through different levels of activity.

Steven Ledbetter is Musicologist and Program Annotator of the Boston Symphony Orchestra.

FRANCIS POULENC

LES MAMELLES DE TIRÉSIAS

Opéra-bouffe in a Prologue and Two Acts
Music by Francis Poulenc
Text by Guillaume Apollinaire

TANGLEWOOD MUSIC CENTER ORCHESTRA
AND TMC VOCAL SOLOISTS
SEIJI OZAWA conducting

DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

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CHARACTERS

Thursday, July 17, at 8 — Saturday, July 19, at 2:30

Brian Nickel	The Theater Director	Scott Toperzer
Marie Devellereau	Thérèse	Karen Wierzba
Mark Schowalter	Her Husband	David Ossenfort
Chad Smith	Lacouf	William Mulligan
Joe Dan Harper	Presto	Erik Kirchhoff
Vitali Rozynko	The Policeman	Raymond Granlund
Shaunaid Amette	The Newspaper Seller	Ruthann Manley
William Mulligan	The Journalist	Chad Smith
Christopher Miller	The Son	Darren Chase
Rachel M. Harris	An Elegant Lady	Rachel M. Harris
Elizabeth Shammash	A Woman	Elizabeth Shammash
Patrick Gagnon	A Bearded Gentleman	Patrick Gagnon

People of Zanzibar:
Daniel Brenna, Vijay Ghosh, Elizabeth Keusch, Robin Lee, Mia Lennox,
Paul Perry, Thomas Pertel, Jamet Pittman, Rachael Satanoff,
Benjamin Schuman, Nkenge Simpson, Victoria Weil

Production Manager: Margaret J. White
Assistant Conductor: Martin Fischer-Dieskau
Head Vocal Coach: Dennis Helmrich
TMC Orchestra Manager: Harry Shapiro
Production Stage Manager: Leo Iizuka
TMC Orchestra Stage Manager: Masaya Yasue
TMC Orchestra Librarians: John Grande, John Perkel
TMC Vocal Scheduling Coordinator: Jenny Albert



French Diction Coach: Pierre Vallet
Vocal Coaches: Kayo Iwama, Karl Paulnack
Rehearsal Pianists: Dana Brown, William Hobbs,
JJ Penna, Grant Wenaus
Movement Coach: Sydelle Gomberg

Assistant Director: Seira Ozawa
Production Assistant: Gabriel Love
Costume Design Assistant: Anne Murphy
Costume Staff: Jeffrey Scott Burrows, Joanna B. Heath, Susanna B. Spencer
Wardrobe: Cris Raymond
Wigs and Make-up: Charles Lapointe, Glenna Williamson
Stage Crew: Kevin Langelier, Sam Farrington, Aaron Terranova, Dave Bario
Fly Crew: John LaPrade, Peter St. Onge
Props: Christopher Plumb, Suzanne Hayden, Joan S. Kass, Amy Folta

Tanglewood Master Electrician: William Lahart,
assisted by Robert Lahart
Tanglewood Master Carpenter: George Tower,
assisted by James Gaherty
Production Master Electrician: Michael Dubin

Lighting supplied by Advanced Lighting and Production Services,
installation supervised by Jim deVeer
Set constructed by Mystic Scenic *and* Virginia Scenic
Costumes furnished by Eric Witherling
Digitext System *courtesy of* Virginia Opera
Supertitles by Dennis Helmrich
Supertitles technicians: Kenneth Steadman, Kayo Iwama

Pianos by Baldwin

This production of Poulenc's *Les Mamelles de Tirésias* was created originally for the Saito Kinen Festival, Matsumoto, Japan, where it was produced by Atsushi Moriyasu.

The principal singers in this production are students in the Master Classes of Phyllis Curtin.

Thanks to the Tanglewood Crew, especially David Sturma, Robert Casey, Keith McClellan, Scott Tenney, and Ronald Brouker.

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À PROPOS "LES MAMELLES DE TIRÉSIAS"

BY FRANCIS POULENC

Above all let nobody expect me to say something here about the music of *Les Mamelles de Tirésias*: whether my modesty be true or false, I should not know what to say about it. If my music succeeds in producing laughter, while still allowing to be felt through it some moments of tenderness, and real lyricism, my aim will have been fully attained, since thus I shall not have been false to the poem of Apollinaire, where the most violent buffoonery alternates at times with melancholy.

What I do want to explain here is my personal view of the play and why I changed the original 1917 setting.

The premiere of *Les Mamelles de Tirésias* [the original play] took place at the Maubel Conservatory, in Montmartre, on a lovely June day in an atmosphere of a school graduation with awarding of prizes. Far be it from me to criticize the way it was then presented, but music does not get on very well with improvisation, and I can hardly imagine Max Jacob, the gentle chorister of the 1917 stage music—if we had the happiness still to have him with us—singing this time in the midst of an orchestra of eighty musicians.

Since Apollinaire's play, except for the Prologue and the last scene, dates from 1903, I consider that I have a perfect right to place the action in an epoch that is for me typically Apollinairian, to wit the years 1910-1914 (*Alcools* appeared April 20th, 1913).

I think that exoticism also has nothing to do with the story, so I have preferred to locate Apollinaire's Zanzibar somewhere between Nice and Monte Carlo, where the



Francis Poulenc (1899-1963)

poet grew up.

This play, which contains both moral and laughter, has no consistent plot. It is made up of sketches. In the Prologue the manager explains the significance, both aesthetic and human, to be found in the play. Thérèse appears. She no longer recognizes the authority of men and decides to leave her husband. Transformed into a man she will henceforward bear the name of Tirésias and leave his bed and board—not without having derisively costumed him as a woman. There arrive two drunks, Lacouf and Presto, who fall to quarreling and fight a duel. They kill each other. A gendarme arriving on the scene sees the husband dressed as a woman. He courts her. The husband brutally undeceives the amorous fool; and, since the women refuse to be mothers, the husband declares that men alone will make children.

In the second act, thanks to an incubator, the husband has been able to have thousands of children in one day. The correspondent of a Paris paper comes for an interview. The husband explains to him that one of his sons has already made a fortune as a hoarder of skim milk, another is a celebrated novelist, one daughter a famous tragedienne. When the journalist wants to borrow money from him, the husband drives him away. He then "makes" a new son, also a journalist, to keep up with the news of the world. Alas, he is a blackmailer. Faced with this incessant multiplying of children, the gendarme makes indignant protests. How to feed this overabundant population? With cards, answers the husband, an allusion to the food-cards used in periods of shortage. The gendarme takes it to mean playing-cards and asks where to

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find them. At this precise instant there appears a card-reader, magnificently gowned; it is no other than Thérèse who has resumed the charms of her sex. She becomes reconciled to her husband. All the characters in the play, delighted by this reconciliation, recommend, as the curtain falls, that the audience go have children.

Such is this buffoonery, with no other logic than caprice.

People have sometimes been surprised that, for such an adventure, I was satisfied to use the orchestra of *Carmen*. That Thérèse's breasts fly away to the tune of a 1912 "boston" [a popular dance style of the period—S.L.] creates, in my opinion, an effect of surprise much more comic than would be the intrusion of some bizarre instrument into the orchestra. The truth is that I believe much more in the novelty of mind than of matter.

The Racy Side of Poulenc

BY STEVEN LEDBETTER

It does not take a very profound knowledge of Poulenc's music for even the most casual listener to recognize that his music is strongly bifurcated into two dramatically opposing branches: one that is sassy, flip, lighthearted, and frequently based on popular musical ideas or parodistic treatment of familiar classical works, and one that is profoundly felt, mystical, deeply religious. In some cases, both aspects are clearly evident within a single work. A classic example is the popular *Gloria* for soprano, mixed chorus, and orchestra, premiered by the Boston Symphony in 1961, in which Poulenc changes his mask from movement to movement, alternating between the trickster and the priest—and this in a work to a liturgical text! Similarly, Poulenc's two major operatic works—*Les Mamelles de Tirésias* and *Dialogues des Carmélites*—though they are internally consistent, represent the two very different sides of this Janus-like composer. If *Dialogues of the Carmelites* (1953-57), which deals with the persecution and eventual execution of a staunchly religious group of nuns during the French Revolution, is the work of a deeply religious composer nearing the end of his own earthly course and dealing with the ultimate question of death and its meaning, *The Breasts of Tiresias* (1947) is something more like a raucous letdown of tension during years of war and foreign occupation. That fact alone may explain the insouciant frivolity of the music. But as time has passed, the opera has been sustained by far more than the nonsensical plot and the delicious charm of the music; for the issues of gender (what does it mean, after all, to be male or female?) and sexuality have today become recurrent topics of political debate as well as of dramatic presentation—though rarely with the subversive wit found in Apollinaire's text and Poulenc's music.

The original play, by Guillaume Apollinaire, was written as early as 1903, though it was not in fact produced until 1917—late in the horrors of World War I, so that its message served a similar purpose to that of the opera right after World War II. In the preface to his play, Apollinaire used a word he had coined shortly before to describe Satie's *Parade* and now applied to his own play, the word by which this piece—and a whole series of similar art works—came to be called: surrealist. By this he meant a work in which every detail, every tiny part, was, considered by itself, entirely real and true-to-life, and recognizable to a viewer as an element familiar from the real world; but that in the work as a whole, these elements were twisted and mixed in bizarre ways, turned entirely on their heads. It was through a continuous spirit of playfulness that Apollinaire produced a dramatic tract with a message: the necessity of repopulating France after the devastation of war. Poulenc recognized the basic character of surrealism when he gave these instructions to the designer:

> For the *mise-en-scène* of *Les Mamelles de Tirésias*, I wish the costumes to be of the period of 1910. The decor must represent an imaginary town of the French Riviera,

somewhere between Monte Carlo and Nice. Under no circumstances should the *mise-en-scène* be exotic.

Poulenc had known the play for years; indeed, he had attended the first performance, at which the audience included such cultural lights as Matisse, Picasso, Braque, Modigliani, Dury, Léger, Cocteau, Eluard, Satie, Auric, Diaghilev, and Massine. He first thought of actually turning the play into an opera as early as the summer of 1939, noting to Henri Sauget that he had slightly adapted the play into a libretto. But he only got down to composing the music in the dark days of the early 1940s. During the composition of this delicious burlesque, he also completed the profoundly moving cantata *La Figure humaine* for *a cappella* chorus, setting the poetry of Paul Eluard in a strong—though perforce secret—attack on the Nazi occupation of France. Both works compelled him to think deeply about the combination of words and music.

In the case of the opera, he wrote to fellow composer Charles Koechlin on August 18, 1942, with one of the first reports of the project:

> Since you like "le Poulenc burlesque," you will be pleased to hear that I have decided to set Apollinaire's *Mamelles de Tirésias*. Everything will be sung, but treated as arias, duos, and ensembles. I do not know if this quaint little work will ever be performed but the main thing is that I want to write it.

At first the opera made slow progress, but by the summer of 1944 it was well under way. And Poulenc made the most intense and consistent progress during a six-week period in which he was cut off in Tourain by the Allied invasion in Normandy. He reported his progress during this period in a series of letters to the baritone Pierre Bernac, the most important singer in his life, for whom he wrote many songs and with whom he gave many recitals and made a number of wonderful recordings. (The second most important singer was soprano Denise Duval, who created the role of Thérèse/Tirésias in *Mamelles*, and for whom Poulenc was later to write *La Voix humaine* and the lead role of Blanche in *Dialogues des Carmelites*.)



Entr'acte to Act II

On June 24 Poulenc wrote to Bernac:

> I am working regularly. Time—and those like yourself who love my music—will tell whether it is good or not....A week from now I think I will have completed the final draft of the Prologue and Scene I. I had a lot of difficulty overcoming certain pitfalls in the text and respecting each word as well as the *work as a whole*. The husband's aria has turned out really well, although for a week I could not think of anything at all. You have certainly played a part in this because after I received your letter enlightening me about tessituras, I wrote the aria as if it were for you. With the result that, on hearing a particular melodic curve, Uncle Papoum said: "Oh! I can just hear Bernac singing that!"

But he added, in a melancholy tone: "I had always believed I would write *Les Mamelles* during a happy summer. It has, alas, been nothing of the sort."

By July, after a two-week break, he played through what he had composed of the text, which was then everything except the finale to each act and the entr'acte. He noted to Bernac that he wanted to be in top form for those parts because "they are as important to the whole as 'Liberté' [the climactic final word] is to the Cantata [*La Figure humaine*]." It was his conviction that the work was "200% Poulenc." And although the largest part of his experience of setting texts to music before this had been for songs or choral works, he was happy to report that "*above all, above all*, it is madly scenic. There is not one event on stage that is not directly connected to the music...."

Despite the fact that the stage events are so directly turned into music, there is also one personal reflection that appears again and again—whenever the word "Paris" appears in the text. Poulenc loved Paris deeply; and, composing away from the metropolis, he allowed his nostalgia to tinge the color of each of these references. He himself commented on this in one of his letters and pointed out the particular "moving tone in the midst of all the typically Apollinairian larks." For the rest, the opera is an utterly delicious concoction that could only have been assembled in the kitchen of Poulenc, for all its echoes of Offenbach, Messager, Chabrier, and Ravel. And though it is as different as it could possibly be from the mystical poignancy of the *Stabat mater* or the passionate outburts of *La Figure humaine*, Poulenc linked *Mamelles* with the other two in describing it as one of his most "authentic" works.

Before the war was over, Poulenc played the score privately at the home of Marie-Laure de Noailles in an intimate gathering that included Cocteau, Picasso, and Eluard. That evening the composer introduced these friends to *Mamelles* and *La Figure humaine*. "What struck us," wrote Cocteau, "was the grace, the point, the exquisite freshness of the text. Picasso said to me: 'Perhaps it is thanks to Poulenc that we notice it.' Poulenc's particular gift is to highlight the text."

The orchestration was accomplished over a period of several months in the spring and summer of 1945. Sometime in the spring Poulenc wrote to Bernac, "It is truly with a sense of happiness that I orchestrate *Mamelles*, and I think that this will be very audible. My orchestration is happy in every sense of the word." Again much work took place in mid-summer. Writing to Bernac on July 12, 1945, he reported, "Since arriving on Sunday night, today being Thursday, I have already orchestrated *forty-four* pages of *Mamelles*...." On July 22 he wrote again: "I am very wise and work from morning to evening. I am in the middle of the second act of *Mamelles* and I hope to have finished in three weeks. This amuses me prodigiously, and I do not think I lie in saying that this is where I have done my best orchestral work. Imagine a *Bal masqué* for large orchestra. *Above all* I pay attention to the lightness, by means of which one may understand the words well...The entr'acte is stupefying, punctuated with immense chords on the piano by a delirious virtuoso." The completed work is dedicated to Darius Milhaud "with thirty years of friendship."

The first public performance took place at the Opéra-Comique in Paris fifty years ago, on June 3, 1947, with Denise Duval as the leading character. What was evidently the first American performance took place at the Brandeis University Festival of the

Arts on June 13, 1953, with Leonard Bernstein conducting members of the Boston Symphony Orchestra and the Boston Pops, and singers from the Lemonade Opera Company of New York singing in English. The title role in that performance was taken by Phyllis Curtin, who recalls

> a picture, even a feeling, in my mind of being in the light on the stage, of releasing my balloons, wearing a handsome smoking jacket while being a man, and of coming down the center aisle as the sorceress preceded by the *Life* photographer Gjon Mili crouching/walking backwards snapping all the while I tried to avoid falling over his trailing wires and cords, singing all the while.

In 1962 Poulenc prepared a slightly revised version of the score, turning the Husband from a tenor to a baritone, and reducing the orchestration somewhat in the brass and wind parts (the string parts remained the same). The performance to be given here will be of the original version.

For the rest of his life Poulenc particularly loved *Mamelles*. When the work was recorded under the direction of André Cluytens in 1953, Poulenc was ecstatic, and, as he wrote to Bernac two years later, "Here I am, plunged from the most extreme agitation to a most magnificent calm....I think unceasingly of the disc of *Mamelles*, one of the greatest joys of my life, since I have a crazy affection for this work."

Les Mamelles de Tirésias is a work that can generate a "crazy affection" in many listeners, though opportunities to see it staged have not been superabundant, since, with a few obvious exceptions, opera companies tend to prefer full-length works to programs of several shorter works. But perhaps the essential feminism of the plot, as well as the utter charm and delight of Poulenc's music, will put it more frequently on our stages, thereby delighting the hovering shade of Poulenc, and today's audiences as well.



From Act II of "Mamelles"

The Fairies' Gifts

by Vincent Vivès

O public
Soyez la torche inextinguible du feu nouveau

—Prologue, *Les Mamelles de Tirésias*

"Be the inextinguishable torch of the new fire," and illumine with your eyes the universe of Apollinaire and Poulenc, over whose cradles the Good Fairies had bent, bestowing gifts, in spite of the encircling garlands of bombs. What you are going to hear is a fairytale invented by a French poet during the First World War. The first Fairy had put into his cradle the gift of learning, the second put eroticism, the third put surprise, and yet another put nonsense. From these gifts on the 24th of June 1917 was born *Les Mamelles de Tirésias*, a "surrealist drama" with "choruses, music, and costumes according to the new spirit," which inaugurated, along with *Parade* of Cocteau, Satie, and Picasso, a militant era of modern French art. Poulenc, eighteen years old, attended the premiere. At his side were Matisse, Picasso, Braque, Derain, Modigliani, Dufy, Léger, Satie, Auric, Diaghilev, Massine, Cocteau, Paul Eluard, Louis Aragon, and André Breton. Max Jacob sang in the chorus.

The "new spirit" scandalized as much as it delighted, marking the beginnings of the avant-gardes announced by Futurism and deepened by Dada, Cubism, and Surrealism. But what, dear Public, is this "new spirit" which brought forth so many squalling babies? Apollinaire (who used the expression "new spirit" for the first time in a criticism of the Armory Show on Lexington Avenue devoted to Cézanne and the Cubists) borrowed it from Edgar Quinet, the philosopher who, following the defeat in 1870 of France by Prussia, wished to regenerate French culture and thought in the face of German imperialism.

Aren't we rather far from the joys of motherhood? No, for the *new spirit* of this play wishes to fertilize the arts as well as *mores*, and to renew a French population decimated by the war. It wishes as well to renew the laws of representation of the theater and of poetry. Behind the manifestation of joy and fantasy, behind the breaks with tradition, the poet hides a sad smile anguished by the ever more encroaching death of the First World War. *Les Mamelles de Tirésias* is a moral farce in which festivity and blissfully superficial appearance cleverly cosmeticize a despair and a depth of feeling which must be glimpsed between the laughs.

Here is the Fairy of learning who comes to speak to us of her gifts:

> "I inspired the story of Tiresias, the Theban seer. According to legend, he received his knowledge while changing his sex, and his wisdom as a gift from Zeus. Two serpents were mating on Mount Citheron, and Tiresias, striking the female serpent dead, was transformed into a woman. Seven years later, having acquired the experience of both sexes, he found two other serpents mating, killed the male, and regained his male identity. Zeus and Hera, disputing whether the man or the woman felt more pleasure in the act of love, appealed to our seer, each one thinking that the other sex had the advantage. Tiresias replied: nine-tenths of the pleasure for the woman, the rest for the man. Hera avenged herself on him by striking him blind, and Zeus rewarded him with life for seven generations. Isn't it dangerous, dear Public, to uncover the Oedipal mysteries!"

What of the other Fairies' gifts of eroticism, surprise, and nonsense? To repopulate France, above all one must make love. It's as simple as a periscope, says Apollinaire. But it's surprise and freedom which are the great new springs of this play, for surprise offers enchantment in the astonishing meeting of words and situations, of poetic image and prosaic reality. To understand *Les Mamelles* one must interpret in an implacable logic of nonsense the disconcerting signs offered. The breasts from which Thérèse has freed herself along with her femininity are the signs of an inversion which

show that you, dear Public, must interrogate the hidden side of reality, as real as the visible one, but more tragic. Tragic enough to laugh at.

The same Fairies had bent over Poulenc's cradle as well. In 1942, during the depression of the German occupation and isolated in his house in the Loire valley, he reread and began to compose the *Mamelles* he had seen at eighteen. He situated his comic opera in 1910 and in a Zanzibar that looked just like the French Riviera. Everything attracted Poulenc to Apollinaire, whose poems he had set to music in numerous songs: a constantly renewed universe of celebration, in the light of steel fireworks, of hotels in Montmartre and of cafes in Montparnasse, of abrupt eroticism and the delicacy of memory.

In his *Mamelles*, "a spectacle for peace," Poulenc chose to attenuate a bit the shadow of the war as well as the moral message, in order to play with ambiguity, whether sexual, geographical, or semantic. So he organized his work like a kaleidoscope wherein lyric arias mingle with refrains in the purest style of French operetta. Begun during the horrors of World War II, the work, finished at the time of the liberation of France by the Allied forces, still bears the tragic trace of Apollinaire:

> The poem of Guillaume Apollinaire for *Les Mamelles de Tirésias*, full of poetic backgrounds, never falls into a humor merely skin-deep. That is what I realized again yesterday while rereading the proofs of my score. Anyway I composed this work with instinct and heart much more than with intellect. Gay music and comic music are not necessarily humoristic. One must sing the *Mamelles* from one end to the other like Verdi. It may not be very easy to make the interpreters understand this, for generally they stick to the appearance of things.
>
> —Poulenc, *Journal de mes mélodies*

A fairytale for a massacre, *Les Mamelles de Tirésias* set free a joyous human fire, but with the elegance of not deciding if the drama is serious or not, and of letting it float lightly in the essential indecision of reality.

Vincent Vivès is Docteur de l'Ecole des Hautes Etudes en Sciences Sociales (Littérature et Musique), and Chargé de cours a L'Université de Paris X–Nanterre.



From Act II of "Mamelles"

SEIJI OZAWA is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions to be represented in the 1997-98 season by new works from Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

DAVID KNEUSS's first staged opera production for Seiji Ozawa and the Boston Symphony Orchestra was *Tosca*, at Tanglewood in 1980. Since then he has collaborated with Mr. Ozawa and the BSO on productions of *Boris Godunov, Fidelio, Orfeo ed Euridice, Béatrice et Bénédict*, Bach's *St. Matthew* Passion, *Pique Dame, Salome, Idomeneo, Falstaff*, and *The Rake's Progress. Pique Dame*, staged initially at Tanglewood in 1990 and then at Symphony Hall and Carnegie Hall in October 1991, was named as one of 1991's best musical events by the *New York Times*. Now in his nineteenth season with the Metropolitan Opera, Mr. Kneuss is the executive stage director with that company, for which he continues to direct revivals of many Met productions, including the staging of *Eugene Onegin* with which Seiji Ozawa made his Metropolitan Opera debut in 1992. Mr. Kneuss has also directed productions for the opera companies of San Francisco, Bonn, Atlanta, and Columbus, and for the Maggio Musicale Fiorentino, as well as productions of *Falstaff, Tosca, Il barbiere di Siviglia*, and *Die Zauberflöte* under Mr. Ozawa's direction in Japan. His television credits include an afternoon of spirituals at Carnegie Hall with Kathleen Battle and Jessye Norman, a Carnegie Hall Christmas concert featuring Kathleen Battle and Frederica von Stade, the Emmy-winning "Dvořák in Prague: A Celebration," with Seiji Ozawa and the Boston Symphony Orchestra, and the gala concert in September 1995 celebrating Mr. Ozawa's sixtieth birthday, televised by NHK in Japan. He also collaborated with Mr. Ozawa last summer, on the TMC's commemorative production of *Peter Grimes* at Tanglewood, and on Poulenc's *Les Mamelles de Tirésias* at the Saito Kinen Festival.

JOHN MICHAEL DEEGAN and **SARAH G. CONLY** began their design partnership in 1982 with a production of *Boris Godunov* for Seiji Ozawa and the Boston Symphony Orchestra at Tanglewood. Since then the two have collaborated on countless other productions, more than a dozen of them with Mr. Ozawa, including *Peter Grimes* at Tangle-

Members of the Tanglewood Music Center Orchestra
Poulenc, "Les Mamelles de Tirésias," Thursday, July 17

First Violins
Jacobien Rozemond
Salley Koo
Carolyn Huebl
Cristina Buciu
Marlena Chow
Ann Kim
Carrie Dennis

Second Violins
Tammie Gallup
Susanna Klein
Rebecca Cherry
Susan Perelman
Rebecca Fischer
Fumika Yamamura

Violas
Kelly Dylla
Dmitry Kustanovich
Martin Sher
Andra Voldins
Abigail Kubert
Jennifer Shackleton

Cellos
Olivia Blander
Susan Babini
Yujeong Lee
Iris Jortner
Walter Haman
Wendy Law

Basses
Vincent Gendron
Hsueh-fen Wei
Jeremy Hulick

Flutes
William Bomar
Jacinthe Forand

Piccolo
Jacinthe Forand

Oboes
Lisa McCullough
Izumi Nishizawa

English Horn
Izumi Nishizawa

Clarinets
Carey Bell
Kai-Yun Lu

Bass Clarinet
Alexander Potiomkin

Bassoons
Brian DeBoer
Robin Leech

Horns
Kane Gillespie
Elizabeth Matchett

Trumpets
Benjamin Wright
Matthew Harding

Trombone
James Nova

Tuba
Stephen Dumaine

Piano
William Hobbs

Percussion
Douglas Wallace
Benjamin Rankin

Harp
Nicolas Tulliez

wood last summer and the BSO's critically acclaimed *Pique Dame* at Carnegie Hall. Their most recent collaboration with him was on Poulenc's *Les Mamelles de Tirésias* at the Saito Kinen Festival. Other Carnegie Hall productions have included "Kathleen Battle and Jessye Norman Sing Spirituals in Concert" and "A Carnegie Hall Christmas," both aired on PBS's "Great Performances" series. Also seen on "Great Performances" was their work for "Bernstein at 70!," which won an Emmy Award in 1989. Mr. Deegan lit the Broadway productions of *The Circle* and *Shadowlands*. In addition, Deegan/Conly designs have appeared on the stages of companies including New York City Opera, the Opera Company of Boston, Atlanta Opera, the Maggio Musicale Fiorentino, and Iceland National Opera. Recent projects have included an international tour of Jean Cocteau's film *La Belle et la bête* with a new score and libretto by Philip Glass, "Marsalis on Music," a video series for young people which aired on "Great Performances" last fall, and *Different Fields*, an opera for children produced by the Metropolitan Opera Guild.

Production manager **MARGARET J. WHITE** is an arts administrator whose most recent efforts have revolved around theatrical productions. Ms. White serves as associate producer of the Massachusetts International Festival of the Arts/MIfA, a European-style festival which has featured Handel's *Alcina* as performed by the Nationale Reisopera from the Netherlands in that company's American debut, and Monteverdi's *The Coronation of Poppea* as performed by the Onafhankelijk Toneel from Rotterdam, both conducted by Jan Willem de Vriend with the Combattimento Consort Amsterdam. MIfA has also presented the Comédie Française in a world premiere, the Handspring Puppet Company from the South African production of *Faustus in Africa*, based on Goethe's *Faust*, and Philip Glass's *La Belle et la bête*, as well as vintage and premiere films, chamber music, and recitals. Ms. White's early production experience involved national rock

Members of the Tanglewood Music Center Orchestra
Poulenc, "Les Mamelles de Tirésias," Saturday, July 19

First Violins
Heleen Hulst
Rita Lammers
Ralph Allen
Matthew Lehmann
Jeanyi Kim
Dennis O'Boyle
Hilary Foster

Second Violins
Ruth Williams
Sarah Zaharako
Yoshiko Hiratsuka
Gabrielle Stebbins
Chala Yancy
Edward Wu

Violas
Andrew Duckles
Sylwia Balachowska
Jessie-Leah Greenbaum
Wilma Hos
Louisa Sarkissian

Cellos
Erica Wise
Ruth Machnai
Paige Riggs
Heath Marlow
Doris Hochscheid

Basses
Ryan Walter
Eric Larson
Mary Wheelock

Flutes
Erik Gratton
Ann K. Bobo

Piccolo
Ann K. Bobo

Oboes
Nathan Hughes
Amy Mendillo

English Horn
Amy Mendillo

Clarinets
Patrick Barry
Elizandro Garcia-Montoya
Jonathan Gunn

Bassoons
Nathaniel Hale
Shoshana Dobrow

Horns
Angela DeBoer
Tricia Giesbrecht

Trumpets
Michael Mergen
David Gordon

Trombone
Mark Salatino

Tuba
Stephen Dumaine

Piano
Kathleen Boyd

Percussion
Darcey Timmerman
Michael Laven

Harp
Elizabeth Wooster

and roll tours; she later established a theatrical lighting company in Nevada. She has directed marketing efforts in Boston-area museums, including the Children's Museum and the Peabody Museum of Salem, where she managed capital campaigns, and she has developed and produced a weekly television program. A Massachusetts native now living in Boston, Ms. White received a Super Bell and Bell awards in 1996 for public relations projects.

DANIEL HARDING, conductor (Milhaud)
Seiji Ozawa Fellowship
At twenty-one, Daniel Harding has already conducted such orchestras as the Berlin Philharmonic, London Symphony, Rotterdam Philharmonic, and the City of Birmingham Symphony Orchestra. In the 1993-94 season he was assistant to Sir Simon Rattle with the City of Birmingham Symhony Orchestra, where he made his professional debut and won the 1994 Royal Philharmonic Society Best Debut award. In 1995-96 he was Claudio Abbado's assistant at the Berlin Philharmonic, where he was invited to take over a sudden cancellation at the 1996 Berlin Festival in a program of Berlioz, Brahms, and Dvořák. Following his debut in 1996 at the Salzburg Easter Festival, he returned this year with the Scharoun Ensemble drawn from the orchestra. Having begun his conducting career in Birmingham, Mr. Harding retains a strong connection with the City of Birmingham Symphony Orchestra. He joined Sir Simon Rattle and John Carewe for performances of Stockhausen's *Gruppen* for three orchestras in the 1996 "Towards the Millenium" Festival; in December 1995 he replaced Sir Simon at the last minute for a CBSO concert with Thomas Hampson, John Mitchinson, and Emanuel Ax at the Châtelet in Paris. Mr. Harding opened the Rotterdam Philharmonic's 1996-97 season with Sarah Chang in Rotterdam and Amsterdam. Next season he becomes principal conductor of the Trondheim Symphony Orchestra, where he is currently principal guest conductor. From the 1997-98 season he becomes principal guest conductor of the Norrkoping Symphony Orchestra, where he made his debut just this season. Future engagements include a tour of Germany with the Deutsche Kammerphilharmonie, work with Emanuel Ax, Cho-Liang Lin, and Richard Stoltzman at the Ojai Festival, Mahler with the Royal Stockholm Philharmonic, a new production of Janáček's *Jenůfa* at Welsh National Opera, and a new production of *Don Giovanni* at the Aix-en-Provence Festival. Mr. Harding is an exclusive artist with Virgin Classics; his first disc, of works by Lutosławski with the Norwegian Chamber Orchestra, will be followed by a recording of Schoenberg's *Pierrot lunaire* with members of the Berlin Philharmonic.

SHAUNAID AMETTE, mezzo-soprano (The Newspaper Seller in *Mamelles*)
Mary H. Smith Scholarship
Shaunaid Amette was born in Hertfordshire, England, and studied at Hull University and the Royal Northern College of Music. She has played Mrs. Noye at the Brighton Festival and La Novice in *Suor Angelica* at the Broomhill Festival, directed by Simon Callow. For British Youth Opera she has appeared as Florence Pike in *Albert Herring*, a role she will repeat at this year's Aldeburgh Festival. For New Chamber Opera she has appeared as Fidalma (*Il matrimonio segreto*) and Medoro (*Orlando*). She recently appeared in a production of *Le Rossignol* at the Théâtre du Châtelet, Paris, conducted by Pierre Boulez. Ms. Amette performs regularly in oratorio and on the concert platform, and is a member of Yehudi Menuhin's "Live Music Now" scheme.

DANIEL BRENNA, tenor (Chorus in *Mamelles*; Milhaud)
Eugene Cook Scholarship
Daniel Brenna is a tenor from Eau Claire, Wisconsin, pursuing an M.M. degree from Boston University. He has sung solo opera roles at Boston University under the baton of David Hoose and at the University of Minnesota under Phillip Brunell and David Zinman. Mr. Brenna has studied with Christopher Cock, Daniel Newman, William Sharp, and Sharon Daniels.

DARREN CHASE, baritone (The Son in *Mamelles*)
Stuart Haupt Scholarship
A twenty-one-year-old baritone from San Francisco, California, Darren Chase has studied with Jeffrey Thomas, Ann Chase, and George Travillo and has a degree in Performance Studies from the University of California at Berkeley. Mr. Chase has appeared as a soloist in opera with such groups as Berkeley Lyric Opera, the Philharmonia Baroque Orchestra, and Pocket Opera. He has performed with the La Jolla Symphony and with the Berkeley Chamber Orchestra. He also has training and experience in drama, musical theater, and dance; he attended the Old Globe Theatre's Young Actor Workshop and the Seagle Colony Opera Workshop.

MAARTJE DE LINT, mezzo-soprano (Milhaud)
The Netherlands-America Foundation Fellowship
Currently living in Amsterdam, The Netherlands, Maartje de Lint graduated in May 1996 from the Sweelinck Conservatorium in Amsterdam, where she studied with Cora Canne Meijer and Margreet Honig. During her studies she performed the roles of Mrs. Nolan in Menotti's *The Medium*, Arsamene in Handel's *Xerxes*, and Anna in Weill's *Die sieben Totsünden*. Since her graduation she has been studying with David Pittman-Jennings in Paris. Last year, Maartje de Lint was a studio member of The International Opera Center of The Netherlands, where she attended master classes with Michael Eliasen, Christina Deutekom, and Craig Rutenberg. Most recently she has performed the roles of Elise in the world premiere of Dutch composer Kees Olthuis's *François Guyon* and Stefano in Gounod's *Romeo et Juliette*. Ms. de Lint also performed the roles of Frau. Peachum in Weill's *Dreigroschenoper*, and the Neighbor in Stravinsky's *Mavra* under the direction of Micha Hamel, a former Tanglewood Fellowship recipient. In September 1996 she received the Prix Rita Streich-Gabriel Dussurget at the Concours Clermont Ferrand, France.

MARIE DEVELLEREAU, soprano (Thérèse in *Mamelles*)
Florence Gould Foundation Fellowship
Marie Devellereau is a twenty-five-year-old soprano from Paris, France. She is a graduate of the Juilliard School and recently completed training at the apprentice program of the Paris National Opera. In New York she has been heard in recital and opera, as well as in concert with Raymond Leppard. Her European appearances have included Offenbach's *Un Mari a la Porte* at the Paris Musée d'Orsay, Strauss's *Ariadne auf Naxos* (Naiade) in Rennes, and Thaïs (La Charmeuse) in Nice, which was also recorded by Decca. Ms. Devellereau was presented as one of the three "Divas of the Year 2000" in a gala concert with the Orchestre National de France conducted by Antonello Allemandi at Versailles Castle. Her debut recital at the Paris-Salle Gaveau was broadcast on French TV-France3, and she has been reinvited for next season as well. Other highlights for the coming season include Mozart concert arias with Hubert Soudant and the Orchestre National des Pays de la Loire, concerts with the Orchestre National du Capitole de Toulouse, a recital in Aix-en-Provence, and a recording with Decca of Korngold's *Die Kathrin*. She has also been invited to sing Soeur Constance in Poulenc's *Dialogues des Carmelites* with Seiji Ozawa, first at the Saito Kinen Festival and then at the Paris National Opera in 1999.

PATRICK GAGNON, baritone (A Bearded Gentleman in *Mamelles*)
Baritone Patrick Gagnon is entering his senior year at Boston University, where he majors in Voice Performance. A student of Mark Aliapoulios, he was awarded the 1997 Ellalou Dimmock Memorial Scholarship at Boston University, which recognizes distinction in the undergraduate voice performance program. A member of the staff of the Young Artists Vocal Program for the Boston University Tanglewood Institute this summer, Mr. Gagnon teaches voice lessons and music theory, also contributing his skills as a collaborative pianist and vocal coach. In addition to his studies and teaching commitments, Mr. Gagnon is the choir director and organist at Franklin United Methodist Church.

VIJAY GHOSH, tenor (Chorus in *Mamelles*)
Abby and Joe Nathan Scholarship
A twenty-year-old tenor from Baltimore, Maryland, Vijay Ghosh is a student at Peabody Conservatory studying with Wayne Conner. He has participated in master classes with Stephen Lord and was the bronze winner of the Rosa Ponselle All-Marylanders Competition in 1996. He has performed several full and partial roles with Peabody Opera Theatre and Opera North, including Don Ottavio in *Don Giovanni* and the role of Carl Jung in Earl Kim's *From Geneva to the Planet Mars.*

RAYMOND GRANLUND, baritone (The Policeman in *Mamelles*)
Herman Lissner Foundation Fellowship
Returning to Tanglewood this summer as a Vocal Fellow, Raymond Granlund is a twenty-two-year old baritone from Houston, Texas. He received his B.M. from Shepherd School of Music, Rice University. He has been a featured soloist in operas and oratorios, appearing with Rice University, The Rice Chorale, and Houston Opera Theater. Mr. Granlund won First Place in the Texoma Region NATS, the Grady Harlan Award, and the Vocal Division of the Musicfest Scholarship Competition. He participated in the Phyllis Curtin Seminar last summer at Tanglewood, where he sang the role of Ned Keene in Tanglewood's production of *Peter Grimes.*

JOE DAN HARPER, baritone (Presto in *Mamelles*)
Ushers/Programmers Phyllis Curtain Seminar Scholarship
Joe Dan Harper is a twenty-three-year-old-baritone from Midland, Texas, currently pursuing an M.M. at New England Conservatory as a student of Susan Clickner. A winner of the Vocal Concerto Competition at NEC last fall, he received his B.M. from Southern Methodist University, where he received the Thomas Hayward Memorial Award. Mr. Harper has sung full and partial opera roles at NEC, SMU, Deep Elum Opera Theater, and Midland Opera Theater; he was a soloist at the Plano Arts Festival with the National Symphony Orchestra. He is a choir member and frequent soloist at King's Chapel in Boston under the direction of Daniel Pinkham.



From Act II of "Mamelles"

RACHEL M. HARRIS, soprano (An Elegant Lady in *Mamelles*)
Soprano Rachel M. Harris holds a B.M. in Vocal Performance from Fredonia State University and a Master's in Opera from Binghamton University in conjunction with the Tri-Cities Opera Artist Residence Training Program. Ms. Harris has sung with Syracuse Opera, Tri-Cities Opera, the Operafest of Great Woods, and the Operafest of New Hampshire. Her roles have included Nedda in Leoncavallo's *I pagliacci*, the Mother in Menotti's *Amahl and the Night Visitors*, Stephano in Gounod's *Roméo et Juliette*, Dorabella in Mozart's *Così fan tutte*, and Zulma in Rossini's *Italian Girl in Algiers*. A former Department Chair at the Rivers Music School in Weston, Massachusetts, Ms. Harris is an instructor in the Boston University Tanglewood Institute Vocal Program and maintains a private studio in West Newton, Massachusetts.

ELIZABETH KEUSCH, soprano (Chorus in *Mamelles*)
Evelyn and Phil Spitalny Scholarship
Elizabeth Keusch is a twenty-four-year-old soprano from Huntingburg, Indiana. She holds a B.M. from North Texas State University, where she won both the Concerto/Aria Competition and the Julia Smith Opera Award. Ms. Keusch is currently pursuing an M.M. at New England Conservatory. She has studied with Kathleen Kaun, David Sundquist, and Laurel Miller. Her coaches have included Kayo Iwama, Mignon Dunn, and Harold Heiberg. Ms. Keusch has sung full and partial opera roles at New England Conservatory and North Texas State University, and has performed as a soloist at both those schools as well as at Wellesley College.

ERIK KIRCHHOFF, baritone (Presto in *Mamelles*)
Andrall and Joanne Pearson Scholarship
Erik Kirchhoff is a twenty-five-year-old baritone from Cologne, Germany. He has studied at the Cologne Conservatory with Reinhard Leisenheimer; his coaches have included Gary Holt, Jürgen Glauss, and Thomas Megyes. Mr. Kirchhoff's repertoire includes Lieder, opera, and oratorio. He has participated in master classes with Leonard Hokanson, Kurt Moll, and Gérard Souzay and in performances in Germany, Italy, and Hungary.

CAMILLE KOWASH, soprano (Milhaud)
Mr. and Mrs. Victor P. Levy Fellowship/Pearl and Alvin Schottenfeld Fellowship
Camille Kowash, a native of Oregon, currently makes her home in Boston. She has completed degrees at New England Conservatory and Carnegie Mellon University. Most recently she sang the title role in *The Ballad of Baby Doe* with Uptown Opera in Spokane, Washington. She also participated in the Sarasota Opera Apprentice program this winter. Ms. Kowash has sung full and partial roles with Central City Opera and NEC's Opera Program under John Moriarty, and has performed with the Seaglass Performing Arts (Maine) and with Orchestra Nova of Pittsburgh. She was also a New England Regional Finalist in the 1995 Metropolitan Opera Council Auditions. Ms. Kowash was a Vocal Fellow at Tanglewood in 1995 and also sings this summer as a soloist in the Festival of Contemporary Music.

ROBIN LEE, baritone (Chorus in *Mamelles*)
BSO Scholarship
A twenty-four-year-old baritone from Morris Plains, New Jersey, Robin Lee receives his B.M. from Westminster Choir College this year and participated in the Chatauqua Voice Program in 1996. He has performed several full and partial roles at Westminster Opera Theater; he has also sung as a concert soloist, including the role of Judas in Bach's *St. Matthew* Passion with the Princeton University Glee Club and Orchestra.

MIA LENNOX, mezzo-soprano (Chorus in *Mamelles*)
Ethel Barber Eno Scholarship
Mezzo-soprano Mia Lennox is a native of Toronto, Ontario, Canada. Ms. Lennox has just completed a Bachelor of Music in Performance degree from the University of Toronto,

where she studies with Patricia Kern. Concurrently with the final year of her degree program, she was enrolled in the Opera Undergraduate Program at the University of Toronto Opera School, where she performed the roles of Filipevna and Larina in *Eugene Onegin*, Tisbe in *La Cenerentola*, and Oberon in *A Midsummer Night's Dream* in operatic excerpts. Most recently, she sang the role of Camilla in the University of Toronto Opera School's production of Donizetti's *Il giovedi grasso*. Ms. Lennox has participated in master classes with Dixie Ross Neill, Sandra Graham, Ingemar Korjus, Rosemarie Landry, and Dalton Baldwin. Upon graduation she received the Canadian Women's Art Association Luella McCleary Award, a graduation scholarship awarded annually to an outstanding voice student. This is her first summer at Tanglewood.

RUTHANN MANLEY, mezzo-soprano (The Newspaper Seller in *Mamelles*)
Herman Lissner Foundation Fellowship
Mezzo-soprano Ruthann Manley has performed the roles of Hermia in Britten's *A Midsummer Night's Dream*, Stephano in Gounod's *Roméo et Juliette*, and Cherubino in Mozart's *Le nozze di Figaro*. Ms. Manley will be making her Boston Lyric Opera debut appearances as Alisa in *Lucia di Lammermoor* this fall and as Silver Dollar in *The Ballad of Baby Doe* next January. She has participated in master classes with Frederica von Stade, Benita Valente, and, most recently, Anthony Rolfe Johnson. Ms. Manley has performed as a soloist at Emmanuel Church in Boston under the baton of Craig Smith and in recital at the Isabella Stewart Gardner Museum.

CHRISTOPHER MILLER, baritone (The Son in *Mamelles*)
Cynthia L. Spark Scholarship
Hailing from Tallahassee, Florida, baritone Christopher Miller has just completed an M.M. in Vocal Performance at Florida State University. While there he served as a graduate teaching assistant in addition to portraying several operatic roles, including the Vicar in *Albert Herring*, Pandolfe in Massenet's *Cendrillon*, and Antonio in *Le nozze di Figaro*. He received additional operatic training at the Wesley Balk Opera/Music Theater Institute. This past fall Mr. Miller was a state finalist from Florida in the Mobile Opera Guild Scholarship Competition. While pursuing his B.M. at Saint Olaf College he received first- and second-place awards in the Schubert Club Scholarship Competition as well as the Minnesota NATS Competition.

WILLIAM MULLIGAN, tenor (The Journalist and Lacouf in *Mamelles*)
Francis and Caryn Powers Fellowship/Daniel and Shirlee Cohen Fellowship
Tenor William Mulligan is currently pursuing a graduate degree in performance at Florida State University. A native Floridian, Mr. Mulligan has sung numerous roles with Florida State Opera and Opera in the Ozarks, where he was awarded the Nelson Prize for Best Performance. He has performed as a soloist with the Tallahassee Symphony, the Winter Park Bach Festival Society, and the Boca Raton Pops Orchestra. Mr. Mulligan currently studies voice with TMC alumnus Jerrold Pope. In the 1997-98 season he will sing Benedict in Berlioz's *Beatrice and Benedict* with Florida State Opera; he will also join Pensacola Opera as Remendado in their production of *Carmen*.

BRIAN NICKEL, baritone (The Theater Director in *Mamelles*)
Nancy Lurie Marks Fellowship
Brian Nickel holds a diploma from the University of Toronto; he has also studied at the Britten-Pears School for Advanced Musical Studies, the Banff Centre (Opera Program and Academy for Singing), and the Julliard Opera Center. He has studied with Mary Morrison and Edward Zambara; his coaches have included Steven Blier, Diane Richardson, and Martin Isepp. Mr. Nickel has performed opera and concerts in the United States and throughout Canada, including roles with San Francisco Opera's Western Opera Theater, Vancouver Opera, Mississauga Opera, Canadian Opera Company, and the Aldeburgh Festival, and oratorios with the Niagara Symphony and Manitoba Chamber Orchestra.

DAVID OSSENFORT, tenor (The Husband in *Mamelles*)
Bristol-Myers Squibb Foundation Fellowship
Tenor David Ossenfort hails from Valhalla New York. He received his Bachelor of Fine Arts degree from Purchase College in Purchase, New York. Mr. Ossenfort returns to Tanglewood after performing the role of Rector Adams in *Peter Grimes* last summer. Recently he has sung Don Octavio in the Bronx Opera's production of *Don Giovanni* and the role of Astolf in Schubert's opera, *The Conspirators*. He can be heard this November at Connecticut Opera singing Ernesto in Don Pasquale. In addition to performing in oratorios and recitals throughout the Tri-State area, he has also performed in master classes with Marilyn Horne and Warren Jones. Mr. Ossenfort has participated in recitals with the New York Festival of Song directed by Steven Blier and Michael Barrett and has recorded with Anthony Newman.

PAUL PERRY, baritone (Chorus in *Mamelles*)
Tisch Foundation Scholarship
Paul Perry, a baritone from Syracuse, New York, is currently entering his final year as an undergraduate at SUNY Potsdam's Crane School of Music. He has appeared under the direction of Carleen Graham in seven Crane Opera Ensemble productions. His most challenging roles have included the Grandfather Clock in Ravel's *L'Enfant et les sortilèges* and Mr. Lindquist in Sondheim's *A Little Night Music*. Mr. Perry has also appeared as a soloist with Crane Chorus, Concert Choir, and Chamber Choir. Besides being a musician, he is also active in the dramatic arts. Under the supervision of Dr. Kimberly Bouchard he has directed *Wanda's Visit* by Christopher Durang and appeared as Ghee in Harvey Fierstein's *Safe Sex*.

THOMAS PERTEL, baritone (Chorus in *Mamelles*; Milhaud)
Dorothy and Montgomery Crane Scholarship
A twenty-two-year-old bass-baritone from Bowdoinham, Maine, Thomas Pertel received his B.A. in Music from Yale this year; he has studied with Gene Ferguson, Kurt Ollmann, and Jerold Siena. Mr. Pertel has participated in the Des Moines Metro Opera Apprentice Program, the Portland Opera Repertory Theatre, and Bowdoin Summer Music Festival and was a finalist at the Quinnipiac Young Singers Competition. He has performed full and partial opera roles with Des Moines Metro Opera, Portland Opera Repertory Theatre, and Yale Undergraduate Opera, and has sung in concert with the Wesleyan Symphony, New Music New Haven, the Yale Bach Society, and the Battell Chapel Orchestra.

JAMET PITTMAN, soprano (Chorus in *Mamelles*)
William E. Crofut Family Scholarship
Jamet Pittman is a twenty-six-year old soprano from Adelphi, Maryland, with an M.M. and a B.M. from Catholic University of America. She has performed partial and full opera roles including Lady Billows in *Albert Herring* at Catholic University Opera Theatre. She has also performed in opera with the Baltimore/Washington Metropolitan Repertory Opera Company and the Summer Opera Theater Company of Washington, D.C.

VITALI ROZYNKO, baritone (The Policeman in *Mamelles*)
Bernice and Lizbeth Krupp Fellowship
Vitali Rozynko, a baritone from Menlo Park, California, has a B.M. from Oberlin Conservatory and is currently pursuing an M.M. from the Eastman School of Music. He has performed oratorio solos at Oberlin and has sung leading and supporting roles at Oberlin, with Opera San Jose, and with the Santa Fe Opera, where he was the winner of the Campbell Scholarship Award and the Anna Case Mackay Award. He has studied with Dale Moore and Richard Miller; his coaches and master class instructors have included Philip Highfill, Brian Garman, Craig Rutenberg, and Gary Wedow. Mr. Rozynko sang the role of Tarquinas in Britten's *The Rape of Lucretia* at Eastman last season and will sing Figaro in Mozart's *The Marriage of Figaro* there next season.

RACHAEL SATANOFF, mezzo-soprano (Chorus in *Mamelles*)
Richard F. Gold Memorial Scholarship
Rachael Satanoff is a twenty-three-year-old mezzo-soprano from Cherry Hill, New Jersey. She has a B.M. with Highest Academic Honors from Rutgers University and is currently pursuing an M.M. at New England Conservatory, where she has performed full and partial opera roles. She has also sung with the Opera Festival of New Jersey. Ms. Satanoff has studied with Valorie Goodall and Susan Clickner; her coaches have included William Lewis, Allan Fast, and Gary Wedow.

MARK SCHOWALTER, tenor (The Husband in *Mamelles*)
Wilmer and Douglas Thomas Fund Fellowship
Lyric tenor Mark Schowalter is at home on both the concert and operatic stages, having performed with such noted conductors as Seiji Ozawa, Christopher Hogwood, George Manahan, Hugh Wolff, Joel Revzen, and Richard Westerfield. Return engagements have included the Minnesota Orchestra, Oregon Bach Festival, Erie Philharmonic, North Star Opera Company, and St. Paul Chamber Orchestra. Last summer Mr. Schowalter sang the role of Bob Boles in the fiftieth-anniversary production of Britten's *Peter Grimes* at Tanglewood under the direction of Seiji Ozawa. Next season he will cover that same role at the Metropolitan Opera in New York, as well as roles in Strauss's *Capriccio* and Wagner's *Die Meistersinger von Nürnberg*. Other engagements next season include Kaspar in *Amahl and the Night Visitors* with the St. Paul Chamber Orchestra and Lindoro in *Italian Girl in Algiers* with North Star Opera.

BENJAMIN SCHUMAN, tenor (Chorus in *Mamelles*)
Hon. and Mrs. Peter H.B. Frelinghuysen Scholarship
Benjamin Schuman is a twenty-one-year-old tenor from Baltimore, Maryland. He holds a B.A. from the University of Maryland Baltimore County, where he studied with Beverly Benso, Samuel Gordon, and Martha Randall. He is currently pursuing an M.M. from Peabody Conservatory, where he studies voice with Marianna Busching and composition with Robert Sirota. Mr. Schuman has performed several opera roles with Peabody Opera Theatre, including Bardolfo in Verdi's *Falstaff* and Tirsi in Monteverdi's *Tirsi e Clori*, and at UMBC Opera Theatre, including Biondello in Mozart's *The Goose of Cairo*, The Lover in Menotti's *Amelia Goes to the Ball*, and the Witch in Humperdinck's *Hansel and Gretel*. He has also appeared as a soloist with the Peabody Concert Orchestra, the UMBC Symphony Orchestra, and the Baltimore Symphony Orchestra.

ELIZABETH SHAMMASH, mezzo-soprano (A Woman in *Mamelles*)
Mezzo-soprano Elizabeth Shammash recently completed her second season in the Ensemble Program of the Opera Theatre of St. Louis, where she performed Suzy in Puccini's *La rondine* and covered Rosina in *The Barber of Seville* and Suzuki in *Madama Butterfly*. Ms. Shammash has also appeared with Sarasota Opera, Chautauqua Opera, Boston Lyric Opera, and Aspen Opera Theatre. She is a recent graduate of the Boston University Opera Institute, where she portrayed Julia Cameron in the premiere of Andy Vores's *Freshwater*. Ms. Shammash is an active recitalist, collaborating with pianists John Churchwell and Linda Osborn-Blaschke in concerts throughout the east coast under the auspices of the Piatigorsky Foundation. She spends the Tanglewood season teaching voice and movement at the Boston University Tanglewood Institute and was a 1993 participant in the Phyllis Curtin Seminar. Ms. Shammash has earned degrees from Brown University and the Manhattan School of Music, and a diploma from the Università di Bologna, Italy.

NKENGE SIMPSON, soprano (Chorus in *Mamelles*)
Claire and Millard Pryor Scholarship
Twenty-two-year-old soprano Nkenge Simpson has given recitals in London, Paris, and at Weill Recital Hall in Carnegie Hall. She is a frequent soloist with the New Jersey Symphony and recently performed the role of Grilletta in Haydn's *Lo speziale* with the Or-

chestra of St. Luke's. Other solo engagements have included The White House, Alice Tully Hall, and numerous radio stations in the United States and Britain. Ms. Simpson is a winner of the Leontyne Price Vocal Competition, a recipient of the ASCAP Lieber & Stoller Award, and a current finalist in the McAllister Vocal Competition. She recently signed with Columbia Artists Management, Inc., to give numerous recitals nationally in the 1998-99 season. She will receive her master's degree in 1999 at the Juilliard School, where she studies with Edith Bers.

CHAD SMITH, tenor (Lacouf and The Journalist in *Mamelles*)
Herman Lissner Foundation Fellowship
Chad Smith of Gettysburg, Pennsylvania, is a tenor completing his master's degree at the New England Conservatory of Music, where he is active in both opera and concert repertoire. He has recently sung the roles of Edoardo in Rossini's *La cambiale di matrimonio* and the Brother in Weill's *Seven Deadly Sins*, as well as Ferrando in Mozart's *Così fan tutte* and Paul Verlaine in the premiere of Harold Blumenfeld's *Seasons in Hell* while a student in Cincinnati. He has been heard as tenor soloist in Bach's *Saint Matthew* Passion and *Magnificat* with the NEC Symphony.

SCOTT TOPERZER, baritone (The Theater Director in *Mamelles*)
Patricia Plum Wylde Fellowship
A new addition to the Boston musical community, baritone Scott Toperzer has already been engaged by Boston Lyric Opera to sing the role of Johann in its 1998 production of Massenet's *Werther;* he has also been invited to perform a solo recital at the Isabella Stewart Gardner Museum and was hailed by the Boston *Globe* for his performance in Boston University's production of the Benjamin Britten opera *A Midsummer Night's Dream*. Scott has been a soloist with the St. Paul Chamber Orchestra. His recital, opera, and oratorio performances have been heard on Minnesota and National Public Radio. In November he will perform Brahms's *Ein deutsches Requiem* with the Oklahoma City Philharmonic and Canterbury Choral Society. He is currently a member of the Opera Institute at Boston University, where he is a voice student of Sharon Daniels.

VICTORIA WEIL, mezzo-soprano (Chorus in *Mamelles*)
Leah Jansizian Memorial Scholarship
A mezzo-soprano from St. Louis, Missouri, Victoria Weil holds a B.A. in psychology from Vassar College and is currently pursuing a Graduate Diploma from the New England Conservatory. She has also studied in summer programs at the American Institute of Musical Studies in Graz, Austria, and at the Bel Canto Institute. She has performed full and partial opera roles with New England Conservatory, the Longwood Opera Company, Aspen Opera Theater, the Crittenden Workshop, and Mannes College. Ms. Weil has studied with Richard Hughes, Susan Ormont, Cornelius Reid, and William Parker. Her coaches have included David Triestram, Arlene Shrut, Ed Berkeley, and Angela Vanstory-Ward.

KAREN WIERZBA, soprano (Thérèse in *Mamelles*)
Lia and William Poorvu Fellowship
A twenty-two-year-old soprano from Mississauga, Ontario, Karen Wierzba has studied at the Royal Conservatory of Music and the University of Toronto, in both the Faculty of Music and the Opera School. She has participated as a soloist in opera and symphony performances at the University of Toronto and is a soloist with the Orpheus Choir in Toronto. Ms. Wierzba has also been a cantorial soloist for several congregations.



Les Mamelles de Tirésias

Poem by Guillaume Apollinaire
Music by Francis Poulenc

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Translation by Dennis Helmrich, with the collaboration of Vincent Vivès

PROLOGUE

LE DIRECTEUR DE LA TROUPE

Public attendez sans impatience
Je vous apporte une pièce dont le but est de réformer les moeurs
Il s'agit des enfants dans la famille
C'est un sujet domestique
Et c'est pourquoi il est traité sur un ton familier
Les acteurs ne prendront pas de ton sinistre
Ils feront appel tout simplement à votre bon sens
Et se préoccuperont avant tout de vous amuser
Afin que bien disposés vous mettiez à profit
Tous les enseignements contenus dans la pièce
Et que le sol partout s'étoile de regards de nouveau-nés
Plus nombreux encore que les scintillements d'étoiles

Écoutez ô Français la leçon de la guerre
Et faites des enfants vous qui n'en faisiez guère

Vous trouverez ici des actions
Qui s'ajoutent au drame principal et l'ornent
Les changements de ton du pathétique au burlesque
Et l'usage raisonnable des invraisemblances

Il est juste que le dramaturge se serve
De tous les mirages dont il dispose
Comme faisait Morgane sur le Mont-Gibel
Il est juste qu'il fasse parler les foules les objets inanimés

PROLOGUE

THE THEATER DIRECTOR

Audience you must wait patiently
I bring to you a play whose goal is to reform your *mores*
Its concern is children in the family
It's a domestic subject
And that is why it's treated in a homey way
The actors will not take a gloomy tone
Quite simply they will call on your good sense
And try above all to amuse you

So that well disposed you'll put to use

All the lessons which the play contains

And make the planet sparkle with the eyes of newborn babes
Yet more numerous than the twinklings of the stars

O Frenchmen heed the lesson of the war
Make babies, you who scarcely did before

You'll find here actions
Added to the drama to adorn it

Changes of tone from pathos to burlesque

And reasonable use of things unlikely

It is right for the dramaturge to use
All the illusions at his beck and call
As did Morgan le Fay on Mount Jebel
It is right for him to make a crowd speak, or a lifeless object

A NOTE FROM THE TRANSLATOR

The translator wishes to acknowledge the many apt suggestions of many insightful people which have found their way into the final version of this translation, particularly those of Professor Peter Robinson of the University of Minnesota, who carefully critiqued the whole text. Most helpful and illuminating were the contributions of my French collaborator, Vincent Vivès, who has also been kind enough to provide the essay beginning on page 15, concerning the original play and its transformation into an opera.

—D.H.

S'il lui plaît
Et qu'il ne tienne pas plus compte du temps
Que de l'espace

Son univers est sa pièce
A l'intérieur de laquelle il est le dieu créateur
Qui dispose à son gré
Les sons les gestes les couleurs
Pour faire surgir la vie même dans toute sa vérité
Car la pièce doit être un univers complet
Avec son créateur

Pardonnez-moi cher Public
De vous avoir parlé un peu longuement
Mais il y a encore là-bas un brasier
Où l'on abat des étoiles toutes fumantes

Et ceux qui les rallument vous demandent

De vous hausser jusqu'à ces flammes sublimes
Et de flamber aussi

Ô public
Soyez la torche inextinguible du feu nouveau
Et faites des enfants vous qui n'en faisiez guère

If he likes
And to take no more account of time
Than he does of space

His universe is his play
Inside of which he is the demiurge

Arranging at his pleasure
Sounds gestures colors
To make life itself arise in all its truth

For the play must be a universe complete
With its creator

Pardon me dear audience
For holding forth a bit too long
But there is still out there a brazier
Where they're shooting down yet smoldering stars
And those who make them blaze again ask you
To raise yourselves up to those flames sublime
And to blaze as well

O public
Be the inextinguishable torch of the new fire
Make babies, you who scarcely did before

ACTE PREMIER

ACT I

The main square of Zanzibar in the morning. Thérèse comes out of the apartment building, broom in hand

THÉRÈSE
Non Monsieur mon mari
Vous ne me ferez pas faire ce que vous voulez
Je suis féministe et je ne connais pas l'autorité de l'homme
Du reste je veux agir à ma guise
Il y a assez longtemps que les hommes font ce qui leur plaît
Après tout je veux aussi aller me battre contre les ennemis
J'ai envie d'être soldat une deux une deux
Je veux faire la guerre et non pas faire des enfants
Non Monsieur mon mari vous ne me commanderez plus
Ce n'est pas parce que vous m'avez fait la cour dans le Connecticut
Que je dois vous faire la cuisine à Zanzibar

VOIX DU MARI
Donnez-moi du lard je te dis donnez-moi du lard

THÉRÈSE
No my fine husband no sir
You will not make me do what you want

I'm a feminist and I don't recognize the authority of men
Furthermore I want to do as I like
For long enough men have done what they pleased
After all I want to go fight the enemy too

I want to be a soldier one two one two
I want to make war and not to make babies
No my fine husband you won't order me around any more
Just because you courted me in Connecticut
Doesn't mean I should cook for you in Zanzibar

VOICE OF THE HUSBAND
Give me some bacon for crying out loud

THÉRÈSE
Vous l'entendez il ne pense qu'à l'amour
Mais tu ne te doutes pas imbécile
Qu'après avoir été soldat je veux être artiste
Je veux être aussi député avocat sénateur

Ministre président de la chose publique

Et je veux médecin physique ou bien psychique
Diafoirer à mon gré l'Europe et l'Amérique

Faire des enfants faire la cuisine non c'est trop
Je veux être mathématicienne
Groom dans les restaurantç petit télégraphiste
Et je veux s'il me plaît entretenir à l'an
Cette vieille danseuse qui a tant de talent

VOIX DU MARI
Donnez-moi du lard je te dis donnez-moi du lard

THÉRÈSE
Vous l'entendez il ne pense qu'à l'amour
Mais il me semble que la barbe me pousse
Ma poitrine se détache

THÉRÈSE
You hear? He only thinks of love
But, stupid, you don't suspect
That after being a soldier I want to be an artist
I also want to be a congressman a lawyer a senator
Cabinet minister president of the public thing
And as a doctor physical or psychical I want
To physic to my heart's content America and Europe
Make babies, do the cooking, it's too much
I want to be a mathematician
A pageboy in the restaurants a little telegraphist
And I want if I like to support by the year
Some old dancer who's so talented

VOICE OF THE HUSBAND
Give me some bacon for crying out loud

THÉRÈSE
You hear? He only thinks of love
But it seems to me my beard is sprouting
My boobs are coming off

She opens her blouse, from which her breasts fly out, one red, the other blue, and as she lets them go they fly off, children's balloons, attached to her by their strings

Envolez-vous oiseaux de ma faiblesse
Comme c'est joli les appas feminins
C'est mignon tout plein
On en mangerait
Mais trêve de bêtises
Ne nous livrons pas à l'aéronautique
Il y a toujours quelque avantage à pratiquer la vertu
Le vice est après tout une chose dangereuse
C'est pourquoi il vaut mieux sacrifier une beauté
Qui peut être une occasion de péché
Débarrassons-nous de nos mamelles

Fly away birds of my frailty
How pretty they are, the feminine charms
They're as cute as can be
You could just eat them up
But enough blather
Let's not get caught up in aeronautics
There's always some reason to practice virtue
Vice is after all a dangerous thing

That's why it's better to sacrifice a beauty

Which might be the occasion of sin
Let's get rid of our udders

She explodes the balloons

Mais qu'est-ce à dire
Non seulement la barbe me pousse mais ma moustache aussi
Eh diable
J'ai l'air d'un champ de blé qui attend la moissonneuse mécanique
Je me sens viril en diable
Je suis un étalon
De la tête aux talons
Me voilà taureau
Me ferai-je torero

But what's going on
Not only is my beard growing but my moustache too
My gosh
I look like a wheat field waiting for the mechanical harvester
I feel virile as all hell
I'm a stallion
From my head to my heels
Behold I'm a bull
Will I become a bullfighter

Mais n'étalons
Pas mon avenir au grand jour héros
Cache tes armes
Et toi mari moins viril que moi
Fais tout le vacarme
Que tu voudras

LE MARI

Donnez-moi du lard je te dis

THÉRÈSE
Mange tes pieds à la Sainte-Menehould

LE MARI
Ah mais ce n'est pas Thérèse ma femme
Quel malotru a mis ses vêtements
Aucun doute c'est un assassin et il l'a tuée

Thérèse ma petite Thérèse ou es-tu
Mais toi vil personnage qui t'es déguisé en Thérèse je te tuerai

THÉRÈSE
Tu as raison je ne suis plus ta femme

LE MARI
Par exemple

THÉRÈSE
Et cependant c'est moi qui suis Thérèse

LE MARI
Par exemple

THÉRÈSE
Mais Thérèse qui n'est plus femme

LE MARI
C'est trop fort

THÉRÈSE
Et comme je suis devenu un beau gars

LE MARI
Détail que j'ignorais

THÉRÈSE
Je porterai désormais un nom d'homme
Tirésias

But let's not expose
My future to broad daylight
Hero hide your weapons
And you husband less virile than I
Make all the racket
You want

THE HUSBAND *coming out of the house with a bouquet*
Give me some bacon I tell you

THÉRÈSE
Eat your feet breaded and fried, you pig

THE HUSBAND
Ah but it's not Thérèse my wife
What ruffian has put on her clothes
No doubt it's a murderer and he's killed her
Thérèse my little Thérèse where are you
But you you lowlife disguised as Thérèse I'll kill you

THÉRÈSE
You're right I'm not your wife any more

THE HUSBAND
Well I'll be

THÉRÈSE
And yet it's I who am Thérèse

THE HUSBAND
Well I'll be

THÉRÈSE
But Thérèse who's no longer a woman

THE HUSBAND
It's too much

THÉRÈSE
And as I've become a handsome guy

THE HUSBAND
A detail that escaped me

THÉRÈSE
Henceforth I'll bear a man's name
Tiresias

She goes back into the house

LE MARI
Adiousias

VOIX DE TIRÉSIAS
Je déménage

THE HUSBAND
Goodbyesias

VOICE OF TIRESIAS
I'm moving out

A feminine garment sails out of the window

LE MARI
Le piano

THE HUSBAND
The piano

Followed by another

Le violon
La situation devient grave

The violin
The situation's getting serious

He goes back into the house. Just at that moment two gentlemen come out of the cafe, dancing and visibly intoxicated

PRESTO
Avec vous vieux Lacouf j'ai perdu au zanzi
Tout ce que j'ai voulu

PRESTO
With you my old Lacouf I've lost at craps
Everything I wanted to

LACOUF
Monsieur Presto je n'ai rien gagné
Et d'abord Zanzibar n'est pas en question vous êtes à Paris

LACOUF
Mr Presto I've not won a thing
Anyway it wasn't craps in Zanzibar, it was Paris and you lost it on the horses

PRESTO
À Zanzibar

PRESTO
Craps, in Zanzibar

LACOUF
À Paris

LACOUF
Horses, in Paris

PRESTO
C'en est trop
Après dix ans d'amitié
Et tout le mal que je n'ai cessé de dire sur votre compte

PRESTO
It's too much
After ten years of friendship
And all the stuff I've said behind your back

LACOUF
Tant pis vous ai-je démandé de la réclame vous êtes à Paris

LACOUF
So what, did I ask to be famous? You're in Paris

PRESTO
À Zanzibar la preuve c'est que j'ai tout perdu

PRESTO
Zanzibar, the proof is I've lost it all

LACOUF
Monsieur Presto il faut nous battre

LACOUF
Mr Presto we must fight

PRESTO
Il le faut

PRESTO
Yes we must

PRESTO et LACOUF
À armes égales

BOTH
With equal weapons

PRESTO
À volonté

PRESTO
As much as we want

PRESTO et LACOUF
Tous les coups sont dans la nature
Feu

BOTH
Nature calls all the shots
Fire

They fire and fall dead. Thérèse, now Tiresias, comes out of the house, followed by her husband dressed as a woman and with his hands tied

TIRÉSIAS
Ah chère liberté te voilà enfin conquise
Mais d'abord achetons un journal
Pour savoir ce qui vient de se passer

TIRESIAS
Ah dear liberty at last you're conquered
But first let's buy a newspaper
To find out what's just happened

TIRÉSIAS, LE MARI, et
LE PEUPLE DE ZANZIBAR
Comme il perdait au zanzibar
Monsieur Presto a perdu son pari
Puisque nous sommes à Paris

TIRESIAS, THE HUSBAND, and
THE PEOPLE OF ZANZIBAR
Like he lost at craps
Mr Presto lost his bet
Since we are in Paris

Monsieur Lacouf n'a rien gagné
Puisque la scène se passe à Zanzibar
Autant que la Seine passe à Paris

Mr Lacouf didn't win a thing
Since the scene's set in Zanzibar
Like the Seine's seat is Paris

TIRÉSIAS
Maintenant à moi l'univers
À moi les femmes l'administration

Je vais me faire conseiller municipal
Mais j'entends du bruit
Il vaudrait peut-être mieux s'en aller

TIRESIAS
Now the universe belongs to me
Women are mine the administration is mine

I'll have myself made city councillor
But I hear some noise
Perhaps it would be better to clear out

She rapidly leaves. The policeman enters on a hobby-horse

LE GENDARME
Ça sent le crime ici

THE POLICEMAN
It smells like crime here

LE MARI
Ah! puisque enfin voici un agent de l'autorité
Zanzibarienne
Je vais l'interpeller
Eh Monsieur si c'est une affaire que vous me cherchez
Ayez donc l'obligeance de prendre
Mon livret militaire dans ma poche gauche

THE HUSBAND
Ah! Since at last here's an agent of the authorities
Of Zanzibar
I'll get his attention
Hey mister if you've got a case on me

Be so kind as to take
My military papers from my left pocket

LE GENDARME
Ah la belle fille
Dites ma belle enfant
Qui donc vous a traitée si méchamment

THE POLICEMAN
Ah what a lovely girl
Tell me my lovely child
Who then has treated you so wickedly

LE MARI *à part*
Il me prend pour une demoiselle
Ce gendarme est un vieux fou

THE HUSBAND *aside*
He takes me for a young lady
This policeman is an old nut

LE GENDARME et LE MARI
Coucou

BOTH
Yoo hoo

LE MARI
Si c'est un mariage que vous me cherchez
Commencez donc par me détacher

THE HUSBAND
If it's marriage that you're after
Untie me for a start

LE GENDARME

Ah quelle belle fille
Les duellistes du paysage
Ne m'empêcheront pas de dire que je vous trouve
Agréable au toucher comme une balle en caoutchouc

THE POLICEMAN *untying the husband*

Ah what a lovely girl
The landscape-duellists
Will not prevent me from saying that I find you
As nice as a rubber ball to the touch

LE MARI
Atchou

THE HUSBAND
Achoo

LE GENDARME
Un rhume c'est exquis

THE POLICEMAN
A cold how exquisite

LE MARI
Atchi

THE HUSBAND
Achee

LE GENDARME
Femme légère

THE POLICEMAN
An easy woman

LE MARI *à part*
Ma foi il a raison
Puisque ma femme est homme
Il est juste que je sois femme

THE HUSBAND *aside*
My word he's right
Since my wife's a man
It's only right I be a woman

LE GENDARME
Dites ma belle enfant
Qui donc vous a traitée si méchamment

LE MARI
Je suis une honnête femme-monsieur
Ma femme est un homme-madame
Elle est soldat télégraphiste ministre merdecin
Mais comme ils ont fait explosion disons plutôt merdecine

LE GENDARME
Merdecine elle est mère des cygnes
Ah! combien chantent qui vont périr

Écoutez

LE PEUPLE DE ZANZIBAR *dans les coulisses*
Vive le général Tirésias
Vive le député Tirésias
Plus d'enfants Plus d'enfants

LE GENDARME

THE POLICEMAN
Tell me my lovely child
Who then has treated you so wickedly

THE HUSBAND
I'm an honest woman-sir
My wife is a man-ma'am
She's a soldier telegraphist minister doctor of medicine
But since she blew her udders up let's say instead muddercine

THE POLICEMAN
Mothercine? She's a mother swan?
Ah, how they sing who are about to perish
Listen

THE PEOPLE OF ZANZIBAR *in the wings*
Long live General Tiresias
Long live Congressman Tiresias
No more children No more children

THE POLICEMAN

taking a pipe from his pocket and offering it to the husband

Et fumez la pipe bergère
Moi je vous jouerai du pipeau

LE MARI
Et cependant la Boulangère
Tous les sept ans change de peau

LE GENDARME et LE MARI
Tous les sept ans elle exagère

LE GENDARME
Mademoiselle je suis amoureux fou
De vous

LE MARI
Atchou

LE GENDARME
Et je veux devenir votre époux

LE MARI
Mais ne voyez vous pas que je suis un homme

Shepherdess you smoke the pipe
I will play for you the fife

THE HUSBAND
And nonetheless the baker's wife
Each seven years will change her life

BOTH
Each seven years she causes strife

THE POLICEMAN
Mademoiselle I'm crazed with love
For you

THE HUSBAND
Achoo

THE POLICEMAN
And I want to become your spouse

THE HUSBAND
But don't you see that I'm a man

getting rid of his feminine finery

Vous feriez mieux de faire des enfants

LE GENDARME
Ah par exemple

LE PEUPLE DE ZANZIBAR

Vive le général Tirésias
Vive le député Tirésias
Plus d'enfants Plus d'enfants

You'd do better to have children

THE POLICEMAN
Well I'll be

THE PEOPLE OF ZANZIBAR *entering from the wings*
Long live General Tiresias
Long live Congressman Tiresias
No more children No more children

LE MARI
Fameux représentant de toute autorité
Vous l'entendez c'est dit je crois avec clarté
La femme à Zanzibar veut des droits politiques
Et renonce soudain aux amours prolifiques
Vous l'entendez crier Plus d'enfants Plus d'enfants
Pour peupler Zanzibar il suffit d'éléphants
De singes de serpents de moustiques d'autruches
Et stérile comme est l'habitante des ruches
Qui du moins fait la cire et butine le miel

La femme n'est qu'un neutre à la face du ciel
Et moi je vous le dis cher Monsieur le gendarme
Zanzibar a besoin d'enfants donnez l'alarme
Criez au carrefour et sur le boulevard
Qu'il faut refaire des enfants à Zanzibar

La femme n'en fait plus Tant pis Que l'homme en fasse
Mais oui parfaitement je vous regarde en face
Et j'en ferai moi

LE PEUPLE DE ZANZIBAR
Vous

THE HUSBAND
Famed representative of all authority
You hear it said I think with clarity
In Zanzibar the woman wants her civil rights
And all at once renounces fertile loves
You hear her crying No more children No more children
To people Zanzibar the elephants suffice
The apes the snakes mosquitos ostriches

And sterile as the dweller in the hives
Who makes at least some wax and gathers honey

Woman's but a neuter in the sight of heaven
But I will tell you dear mister Policeman

Zanzibar needs children Sound the alarm

Shout at the crossroads, on the boulevard
That children must be made again in Zanzibar

Women will make no more Too bad Let men
Indeed Just so I look you in the face

And I'll have some myself

THE PEOPLE OF ZANZIBAR
You?!

The newspaper seller comes out of her kiosk, where she has been listening intently

LE GENDARME
Elle sort un bobard

THE POLICEMAN
She's putting out a hoax

LE GENDARME et LA MARCHANDE DE JOURNAUX
Bien digne qu'on l'entende ailleurs qu'à Zanzibar
Vous qui pleurez en voyant la pièce
Souhaitez les enfants vainqueurs
Voyez l'impondérable ardeur
Naître du changement de sexe

THE POLICEMAN and THE NEWSPAPER SELLER then ALL
Deserving to be heard elsewhere than Zanzibar
You who weep to see the play
Wish the children victors
See what inexplicable heat
Is born from change of sex

LE MARI
Revenez dès ce soir voir comment la nature
Me donnera sans femme une progéniture

THE HUSBAND
Come back again tonight to see how life

Will give me progeny without a wife

LE GENDARME
Je reviendrai ce soir voir comment la nature
Vous donnera sans femme une progéniture

THE POLICEMAN
I will return tonight to see how life

Will give you progeny without a wife

LA MARCHANDE DE JOURNAUX
Ne faites pas qu'en vain il croque le marmot
Il reviendra ce soir et vous prendra au mot

THE NEWSPAPER SELLER
Don't make him cool his heels in vain

He will return tonight and hold you to your word

LE MARI
Comme est ignare le gendarme
Qui gouverne le Zanzibar
Le music-hall et le grand bar
N'ont-ils pas pour lui plus de charmes
Que repeupler le Zanzibar

LACOUF et PRESTO
Comment faut-il que tu les nommes
Elles sont tout ce que nous sommes
Et cependant ne sont pas hommes

LE GENDARME
Je reviendrai ce soir voir comment la nature
Vous donnera sans femme une progéniture

LE MARI
Revenez donc ce soir voir comment la nature
Me donnera sans femme une progéniture

TOUS
Et fumez la pipe Bergère
Moi je vous jouerai du pipeau
Et cependant la Boulangère
Tous les sept ans changeait de peau
Tous les sept ans elle exagère

THE HUSBAND then ALL
An ignoramus is the cop
Who governs Zanzibar
Don't music-hall and bar
Hold for him more charms
Than populating Zanzibar

LACOUF and PRESTO *entering rapidly*
What will you have to call them
Women are all that we are
And yet they are not men

THE POLICEMAN
I will return tonight to see how life

Will give you progeny without a wife

THE HUSBAND
So come again tonight to see how life

Will give me progeny without a wife

ALL *severally and together*
Shepherdess you smoke the pipe
I will play for you the fife
And nonetheless the baker's wife
Each seven years would change her life
Each seven years she causes strife

ACTE II

The same scene, decorated with numerous cradles

LE MARI
Ah! c'est fou les joies de la paternité
40.049 enfants en un seul jour
Mon bonheur est complet

LES NOUVEAU-NÉS
Tra la la la

LE MARI
Silence silence
Le bonheur en famille
Pas de femme sur les bras

LES NOUVEAU-NÉS
Tra la la la

LE MARI
Silence silence
Il faudrait peut-être les mener à la baguette
Mais il vaut mieux ne pas brusquer les choses
Je vais leur acheter des bicyclettes
Et tous ces virtuoses
Iront faire
Des concerts
En plein air

ACT II

THE HUSBAND
Ah! it's nuts the joys of fatherhood
40,049 children in a single day
My happiness is complete

THE NEWBORN
Tra la la la

THE HUSBAND
Be quiet be quiet
Happiness in the family
No wife on one's hands

THE NEWBORN
Tra la la la

THE HUSBAND
Be quiet be quiet
It may be necessary not to spare the rod
But it's better not to hurry things

I'm going to buy them bicycles
And all these virtuosos
Will give
Concerts
In the open air

LES NOUVEAU-NÉS
Tra la la la

LE MARI
Silence silence

LES NOUVEAU-NÉS
Tra la la la

LE MARI
Bravo bravo bravo

THE NEWBORN
Tra la la la

THE HUSBAND
Be quiet be quiet

THE NEWBORN
Tra la la la

THE HUSBAND
Bravo bravo bravo

A knock

Entrez

LE JOURNALISTE
Hands up
Bonjour Monsieur le mari
Je suis correspondant d'un journal de Paris

LE MARI
De Paris
Soyez le bienvenu

LE JOURNALISTE
Les journaux de Paris
Ont annoncé que vous avez trouvé
Le moyen pour les hommes
De faire des enfants

LE MARI
Cela est vrai

LE JOURNALISTE
Et comment ça

LE MARI
La volonté Monsieur elle nous mène à tout

LE JOURNALISTE
Sont-ils nègres ou comme tout le monde

LE MARI
Tout cela dépend du point de vue où l'on se place

LE JOURNALISTE
Vous êtes riche sans doute

LE MARI
Point du tout

LE JOURNALISTE
Alors comment les élèverez-vous

LE MARI
Après les avoir nourris au biberon
J'espère que ce sont eux qui me nourriront

LE JOURNALISTE
En somme vous êtes quelque chose comme une fille-père
Ne serait-ce pas chez vous instinct paternel maternisé

Come in

THE JOURNALIST
Hands up
Hello mister husband
I'm the correspondent from a Paris paper

THE HUSBAND
From Paris?
Welcome

THE JOURNALIST
The newspapers of Paris
Have announced that you have found
The way for men
To have children

THE HUSBAND
That is true

THE JOURNALIST
How can that be

THE HUSBAND
Where there's a will there's a way

THE JOURNALIST
Are they colored or like everyone

THE HUSBAND
That all depends on how you see from where you are

THE JOURNALIST
You must be rich

THE HUSBAND
Not at all

THE JOURNALIST
So how will you bring them up

THE HUSBAND
After having fed them on the bottle
I hope it's they who will feed me

THE JOURNALIST
In short you're something like an unwed father
Would it not in your case be paternal instinct, but maternalised

LE MARI
Non c'est cher Monsieur tout à fait interessé
L'enfant est la richesse des ménages
Bien plus que la monnaie et tous les héritages
Voyez ce tout petit qui dort dans son berceau
Il se prénomme Arthur et m'a déjà gagné
Un million comme accapareur de lait caillé

THE HUSBAND
No my dear sir it's all self-interest

Children are the wealth of households
Rather more than money or inheritance
See this tiny one who's sleeping in his cradle
His name is Arthur and he's earned for me
A million francs monopolizing yogurt

LE JOURNALISTE
Avancé pour son âge

THE JOURNALIST
Accomplished for his age

LE MARI
Celui-là Joseph est romancier
Son dernier roman s'est vendu à 600,000 exemplaires
Permettez que je vous en offre un

THE HUSBAND
That one Joseph is a novelist
His last one sold 600,000 copies

Allow me to present you one

A book comes in from the flies

LE JOURNALISTE
Quelle chance

THE JOURNALIST
What luck

LE MARI
Lisez-le à votre aise

THE HUSBAND
Read it at your ease

LE JOURNALISTE

THE JOURNALIST

reading slowly and with difficulty from the book, which is printed one syllable to a page

Une dame qui s'appelait Cambron

A lady by the name of Poope

He bursts out laughing

LE MARI
Il y a cependant là une manière polie de s'exprimer
Une certaine précocité
Qui ne court point les rues
Enfin tel qu'il est
Ce roman m'a rapporté
Plus de 200.000 francs

THE HUSBAND
And yet there is a polite manner of expression
A certain precocity
Which you won't find on every corner
So such as it is
The novel has earned for me
More than 200,000 francs

LE JOURNALISTE
Hands up
Mais n'avez-vous pas de filles

THE JOURNALIST
Hands up
Don't you have any daughters

LE MARI
Si fait celle-ci plus artiste que quiconque à Zanzibar
Récite des beaux vers par les mornes soirées
Ses feux et ses cachets lui rapportent chaque an
Ce qu'un poète gagne en cinquante mille ans

THE HUSBAND
Why yes this one more artistic than anyone in Zanzibar
Recites lovely verses on dull evenings

Her fires and her fees earn her every year

What a poet earns in fifty thousand years

LE JOURNALISTE
Je vous félicite my dear
Mais vous avez de la poussière
Sur votre cache-poussière

THE JOURNALIST
I congratulate you my dear
But you have some dust
On your housecoat

He removes a speck of dust

Puisque vous êtes si riche prêtez-moi cent sous	Since you're so rich lend me a hundred sous
LE MARI	THE HUSBAND
Remettez la poussière	Put back the dust

He kicks out the journalist

Eh oui c'est simple comme un périscope	Ah yes it's simple as a periscope
Plus j'aurai d'enfants	The more children I have
Plus je serai riche et mieux je pourrai me nourrir	The richer I'll be and the better I'll eat
Nous disons que la morue produit assez d'oeufs en un jour	We say the cod produces in one day enough eggs
Pour qu'éclos ils suffisent à nourrir de brandade et d'aïoli	If hatched to feed with creamed cod and aioli
Le monde entier pendant une année entière	The whole world for a whole year
N'est-ce pas que c'est épatant d'avoir une nombreuse famille	Isn't it splendid to have a large family
Quels sont donc ces économistes imbéciles	Who are those imbecile economists anyway
Qui nous ont fait croire que l'enfant	Who made us believe that children
C'était la pauvreté	Meant poverty
Tandis que c'est tout le contraire	While it's just the opposite
Est-ce qu'on a jamais entendu parler de morue morte dans la misère	Who ever heard of codfish dying indigent
Aussi vais-je continuer à faire des enfants	So I'm going to keep on having children
Faisons d'abord un journaliste	First let's make a journalist
Comme ça je saurai tout	That way I'll know everything
Je devinerai le surplus	I'll guess at the remainder
Et j'inventerai le reste	And I'll invent the rest

He starts to tear up newspapers

Il faut qu'il soit apte à toutes les besognes	He must be apt at every task
Et puisse écrire pour tous les partis	And able to write for every side

He puts the torn newspapers into an empty cradle

Quel beau journaliste ce sera	What a lovely journalist he'll be
Reportage articles de fond	Reportage, in-depth articles
Et coetera	Et cetera
Il lui faut un sang puisé dans l'encrier	He'll need blood drawn from the inkwell

He pours a bottle of ink into the cradle

Il lui faut une épine dorsale	He'll need a backbone

He adds a huge pen-holder

De la cervelle pour ne pas penser	Some brains in order not to think

a pot of glue

Une langue pour mieux baver	A tongue for better slander

and a pair of scissors

Il faut encore qu'il connaisse le chant	He must also know how to sing
Allons chantez	Come on now sing

The son stands up in his cradle

LE FILS	THE SON
Mon cher papa si vous voulez savoir enfin	My dear papa if you really want to know
Tout ce qu'ont fait les aigrefins	Everything the crooks have done

Faut me donner un petit peu d'argent de poche
Si vous me donnez cinq cents francs
Je ne dis rien de vos affaires
Sinon je dis tout je suis franc
Et je compromets père soeurs et frères
J'écrirai que vous avez epousé
Une femme triplement enceinte
Je vous compromettrai je dirai
Que vous avez volé tué donné sonné barbé

LE MARI
Bravo voilà un maître chanteur

LE FILS
Mes chers parents en un seul homme
Si vous voulez savoir ce qui s'est passé hier soir
Voici
Un grand incendie a détruit les chutes du Niagara

LE MARI
Tant pis

LE FILS
Le beau constructeur Alcindor
Masqué comme les fantassins
Jusqu'à minuit jouait du cor
Pour un parterre d'assassins
Et je suis sûr qu'il sonne encore

LE MARI
Pourvu que ce ne soit pas dans cette salle

LE FILS
Mais la Princesse de Bergame
Épouse demain une dame
Simple rencontre de métro

LE MARI
Est-ce que je connais ces gens-là
Je veux de bonnes informations qui me parlent de mes amis

LE FILS
On apprend de Montrouge
Que Monsieur Picasso
Fait un tableau qui bouge
Ainsi que ce berceau

LE MARI
Et vive le pinceau
De l'ami Picasso
Ô mon fils
À une autre fois je connais maintenant
Suffisament
La journée d'hier

You have to give me a little pocket money
If you give me five hundred francs
Then I'll say nothing of your business
Otherwise I'll frankly spill the beans
And compromise my father sisters brothers
I will write that you have married
A triply pregnant woman
I'll compromise you I will say
That you have stolen beaten killed betrayed and bored

THE HUSBAND
Bravo there's a real blackmailer

THE SON
My dear parents in a single man
If you want to know what happened last night
Here it is
A great fire has destroyed Niagara Falls

THE HUSBAND
Too bad

THE SON
The handsome builder Alcindor
Masked like the infantry
Played his horn until midnight
For a parterre of murderers
And I am sure he's playing still

THE HUSBAND
As long as it's not in this hall

THE SON
But the Princess of Bergamo
Will tomorrow wed a lady
She encountered in the subway

THE HUSBAND
Do I know these people
I want good news which tells me of my friends

THE SON
One hears from Montrouge
That Mr Picasso
Is painting a canvas
Which moves like this cradle

THE HUSBAND
Long live the brush of my buddy Picasso

Oh my son
Some other time for now I know
Sufficiently
Yesterday's events

LE FILS
Je m'en vais afin d'imaginer celle de demain

THE SON
I'm going so I can dream up tomorrow's

He leaves

LE MARI
Bon voyage
Celui-ci n'est pas réussi
J'ai envie de le déshériter
Pas de bouches inutiles
Économisons économisons
Avant tout je vais faire un enfant tailleur
Je pourrai bien vêtu aller en promenade
Et n'étant pas trop mal de ma personne
Plaire à mainte jolie personne

THE HUSBAND
Bon voyage
That one was not successful
I want to disinherit him
No useless mouths to feed
We must economize, economize
Before all else I'll make a tailor-child
Well dressed I can promenade around
And cutting not too bad a figure
Please a lot of pretty persons

He bumps into the policeman

LE GENDARME
Il paraît que vous en faites de belles
Vous avez tenu parole
40.050 enfants en un jour
Vous secouez le pot-de-fleurs

THE POLICEMAN
It seems you've done a pretty piece
You've kept your word
40,050 children in a day
You're shaking the flowerpot

LE MARI
Je m'enrichis

THE HUSBAND
I'm making money

LE GENDARME
Mais la population Zanzibarienne
Affamée par ce surcroît de bouches à nourrir
Est en passe de mourir de faim

THE POLICEMAN
But the Zanzibarian population
Starved by this excess of mouths to feed
Is about to die of hunger

LE MARI
Donnez-lui des cartes ça remplace tout

THE HUSBAND
Give them ration-cards, that makes up for everything

LE GENDARME
Où se les procure-t-on?

THE POLICEMAN
Where does one get them?

LE MARI
Chez la Cartomancienne

THE HUSBAND
At the fortuneteller's

LE GENDARME
Extra-lucide

THE POLICEMAN
A clairvoyant?

LE MARI
Parbleu puisqu'il s'agit de prévoyance

THE HUSBAND
Of course since it's a question of foresight

The fortuneteller appears in the auditorium

LA CARTOMANCIENNE
Chastes citoyens de Zanzibar me voici

THE FORTUNETELLER
Chaste citizens of Zanzibar here I am

LE MARI
Encore quelqu'un
Je n'y suis pour personne

THE HUSBAND
Someone else
I'm not in to anyone

LA CARTOMANCIENNE
J'ai pensé que vous ne seriez pas fâchés
De savoir la bonne aventure

THE FORTUNETELLER *to the audience*
I thought you wouldn't be annoyed
To have your fortunes told

LE GENDARME
Vous n'ignorez pas Madame
Que vous exercez un metier illicite

THE GENDARME
You must be aware Madame
You practice an illicit trade

C'est étonnant ce que font les gens
Pour ne point travailler

LE MARI
Pas de scandale chez moi

LA CARTOMANCIENNE
Vous Monsieur prochainement
Vous accoucherez de trois jumeaux

LE MARI
Déjà la concurrence

UNE DAME
Madame La Cartomancienne
Je crois bien qu'il me trompe

LA CARTOMANCIENNE
Conservez-le dans la marmite norvégienne
Tiens une couveuse artificielle

LE MARI
Seriez-vous le coiffeur coupez-moi les cheveux

LA CARTOMANCIENNE
Les demoiselles de New York
Ne cueillent que les mirabelles
Ne mangent que du jambon d'York
C'est là ce qui les rend si belles

LE MARI
Ma foi les dames de Paris
Sont bien plus belles que les autres
Si les chats aiment les souris
Mesdames nous aimons les vôtres

LA CARTOMANCIENNE
C'est-à-dire vos sourires

LE GENDARME
Et puis chantez matin et soir
Grattez-vous si ça vous démange

LE MARI
Aimez le blanc ou bien le noir
C'est bien plus drôle quand ça change

LE MARI et LE GENDARME
Suffit de s'en apercevoir

LA CARTOMANCIENNE
J'ai pensé que vous ne seriez pas fâchés
De savoir la bonne aventure

LE MARI et LE GENDARME
Elle a pensé

LA CARTOMANCIENNE
Chastes citoyens de Zanzibar
Qui ne faites plus d'enfants
Sachez que la fortune et la gloire
Les forêts d'ananas les troupeaux d'éléphants

Astonishing what people do
In order not to work

THE HUSBAND
No scandal in my house

THE FORTUNETELLER
You sir in a little while
Will bear three sets of twins

THE HUSBAND
Competition already

A LADY *in the audience*
Madame Fortuneteller
I think he's cheating on me

THE FORTUNETELLER
Keep him in the warming oven
My my an incubator

THE HUSBAND
Might you be the barber? Cut my hair

THE FORTUNETELLER
The smart young ladies of New York
Gather only mirabelles
Eat nothing else than boiled ham
It's that which makes them beautiful

THE HUSBAND
My word the ladies of Paree
Are far more lovely than the rest
If pussies smile at thoughts of mice
Then so do we at thoughts of yours

THE FORTUNETELLER
Your smiles that is to say

THE POLICEMAN
And so then sing morning and night
Scratch if it relieves your itch

THE HUSBAND
Love the black or love the white
It's only droller when they switch

THE HUSBAND and THE POLICEMAN
Suffice it just to notice which

THE FORTUNETELLER
I thought you wouldn't be annoyed
To have your fortunes told

THE HUSBAND and THE POLICEMAN
She thought

THE FORTUNETELLER
Chaste citizens of Zanzibar
Who're having no more children
Know that wealth and glory
Pineapple forests elephant herds

Appartiennent de droit
Dans un proche avenir
Á ceux qui pour les prendre auront fait des enfants

Belong by right
In the near future
To those who in order to take them will have had children

to the husband

Ainsi vous Monsieur qui êtes si fécond

Thus you sir who are so fecund

LE MARI et LE GENDARME
Fécond fécond

THE HUSBAND and THE POLICEMAN
Fecund fecund

LA CARTOMANCIENNE
Vous deviendrez 10 fois milliardaire

THE FORTUNETELLER
You'll be ten times a billionaire

to the policeman

Vous qui ne faites pas d'enfants
Vous mourrez dans la plus affreuse des débines

You who produce no children
You will die completely down and out

LE GENDARME
Vous m'insultez
Au nom de Zanzibar je vous arrête

THE POLICEMAN
You insult me
I arrest you in the name of Zanzibar

LA CARTOMANCIENNE
Toucher une femme quelle honte

THE FORTUNETELLER
Lay hands on a woman what a disgrace

She fights with the policeman

LE MARI
Eh! fumez la pipe Bergère
Moi je vous jouerai du pipeau
Et cependant la Boulangère
Tous les sept ans change de peau

THE HUSBAND
Shepherdess you smoke the pipe
I will play for you the fife
And nonetheless the baker's wife
Each seven years will change her life

LA CARTOMANCIENNE
Tous les sept ans elle exagère

THE FORTUNETELLER
Each seven years she causes strife

The policeman falls dead. The husband rushes at her

LE MARI
En attendant je vais vous livrer au commissaire
Assassine

THE HUSBAND
Meanwhile I'm taking you to the police
You murderess

She throws off her veils and appears in an evening gown

THÉRÈSE
Mon cher mari ne me reconnais-tu pas

THÉRÈSE
My dear husband don't you recognize me

LE MARI
Thérèse

THE HUSBAND
Thérèse

LE GENDARME
Thérèse

THE POLICEMAN *coming back to life*
Thérèse

LE MARI
Mais te voilà plate comme une punaise

THE HUSBAND
But look at you you're flat as a board

THÉRÈSE
Qu'importe viens cueillir la fraise
Avec la fleur du bananier
Chassons à la Zanzibaraise
Les éléphants et viens régner
Sur le grand coeur de ta Thérèse

THÉRÈSE
So what, come pick the strawberry
The flower of the banana tree
Let's hunt à la Zanzibaraise
The elephants, and come and reign
O'er the great heart of your Thérèse

The husband's robe comes off to reveal evening dress

LE MARI
Thérèse

THÉRÈSE
Qu'importe le trône ou la tombe
Il faut s'aimer ou je succombe
Avant que ce rideau ne tombe

THE HUSBAND
Thérèse

THÉRÈSE then ALL
What does it matter, throne or tomb
We two must love or I'll succumb
Before at last this curtain falls

The policeman, newspaper seller, and people of Zanzibar, all in evening dress, enter dancing

LE MARI

Chère Thérèse il ne faut plus
Que tu sois plate comme une punaise

THÉRÈSE
Bah! ne compliquons pas les choses
Envolez-vous

THE HUSBAND *handing her a bunch of balloons*
Dear Thérèse you must no longer
Be as flat as a board

THÉRÈSE
Pooh, let's not make a mess of things
Fly away

She lets go of the balloons

TOUS
Et puis chantez matin et soir
Grattez-vous si ça vous démange
Aimez le blanc ou bien le noir
C'est bien plus drôle quand ça change
Suffit de s'en apercevoir

LE MARI puis THÉRÈSE
Écoutez ô Français les leçons de la guerre
Et faites des enfants vous qui n'en faisiez guère

TOUS
Des enfants

UNE GROSSE DAME
Cher public faites des enfants
Vous qui n'en faisiez guère
Vous qui n'en faisiez plus

UN MONSIEUR BARBU
Cher public faites des enfants
Vous qui n'en faisiez guère
Vous qui n'en faisiez plus

TOUS
Vieux gendarme faites des enfants

LA GROSSE DAME et
LE MONSIEUR BARBU
Vous qui n'en faisiez guère
Vous qui n'en faisiez plus

TOUS
Grattez-vous si ça vous démange
Aimez le noir ou bien le blanc
C'est bien plus drôle quand ça change
Suffit de s'en apercevoir
Des enfants
Cher public faites des enfants

ALL
And so then sing morning and night
Scratch if it relieves your itch
Love the black or love the white
It's only droller when they switch
Suffice it just to notice which

THE HUSBAND then THÉRÈSE
O Frenchmen heed the lessons of the war
Make babies, you who scarcely did before

ALL
Babies…

A LARGE LADY
Dear audience make babies
You who scarcely did before
You who didn't any more

A BEARDED GENTLEMAN
Dear audience make babies
You who scarcely did before
You who didn't any more

ALL *jostling the policeman*
Make babies old policeman

THE LARGE LADY and
THE BEARDED GENTLEMAN
You who scarcely did before
You who didn't any more

ALL
Scratch if it relieves your itch
Love the black or love the white
It's only droller when they switch
Suffice it just to notice which
Babies…
Dear audience make babies

Tanglewood Music Center 1997 Fellowship Program

Violins

Ralph Allen, Philadelphia, PA
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Violas

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From Act I of "Mamelles"

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Prelude Concert

Friday, July 18, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

BONNIE BEWICK, violin
SCOTT ANDREWS, clarinet
RICHARD RANTI, bassoon
THOMAS ROLFS, trumpet
NORMAN BOLTER, trombone
TODD SEEBER, double bass
TIMOTHY GENIS, percussion

DANIEL HARDING, conductor
JANET BOOKSPAN, narrator

STRAVINSKY *L'Histoire du soldat* (*The Soldier's Tale*)

The Soldier's March
The Soldier's Violin (Airs by a stream)
Pastorale
The Royal March
The Little Concert
Three Dances: Tango, Waltz, Ragtime
The Devil's Dance
The Little Chorale
The Devil's Song
Great Chorale
The Devil's Triumphal March

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

During the first World War, **Igor Stravinsky** was living in Switzerland, cut off from his family estates by revolution in Russia and from performance royalties of his notorious and popular ballet scores by the impossibility of keeping the Ballets Russes functioning in wartime. The idea occurred to him of creating a small-scale theatrical production that could tour on a shoestring and perform almost anywhere. He chose a plot line adapted from a story by Afanasiev involving encounters between the Devil and a nameless soldier, an Everyman. The story was worked out with a Swiss writer, C.F. Ramuz, into an hour-long theater piece involving a narrator, a pair of actors, and a dancer, accompanied by an ensemble of seven instruments, divided in such a way as to have one high and one low instrument from each family: clarinet and bassoon, cornet à piston and trombone, violin and double bass, plus a percussionist playing high- and

low-pitched side drums, bass drum, cymbals, tambourine, and triangle.

The first performance took place in Lausanne, Switzerland, on September 28, 1918. The evening was a success, but the work could not be repeated when the great worldwide 1918 influenza epidemic closed the theaters. Stravinsky quickly adapted the music as a concert suite which was first performed under Ernest Ansermet in London on July 20, 1920, retaining most of the larger musical numbers; it is through performances of the suite that Stravinsky's work is most often heard.

Though derived from Russian stories, the plot of *L'Histoire du soldat* (*The Soldier's Tale*) was adapted into a wider cultural framework with some reflection of the traditional Faust stories. The Devil is a master of disguises who is willing to employ any trick to obtain the soldier's violin (which symbolizes his soul). He buys it in return for a magic book that foretells the future, but the soldier soon becomes disillusioned with the wealth he can acquire through his knowledge and tries to get the fiddle back. In one encounter he plays cards with the Devil, and plies him with wine until finally the Devil falls unconscious and he is able to make off with the instrument. He uses it to cure an invalid princess, who dances to his music and falls into his arms. When the Devil attempts to seize him again, he plays wild music on the fiddle, forcing the Devil into contortions and driving him away from the kingdom. Only after he has been married to the princess for several years and she urges him to take her to visit his old home does the Devil get his due; as soon as the soldier crosses the border, the Devil gets control of the violin and marches the soldier away triumphantly.

Stravinsky himself commented that *L'Histoire* has a characteristic "sound"—"the scrape of the violin and the punctuation of the drums," the former representing the soldier's soul and the latter the diablerie. He composed the score in self-contained musical units, most of which he later assembled into the familiar concert suite. When heard as part of a complete performance, with narrator and possibly stage action, some of these are repeated ("The Soldier's Violin," also called "Airs by a stream," for example, is heard, in whole or in part, several times, and "The Soldier's March" also recurs frequently).These fill out and give shape to the scenes of the play and also give a special feeling to each scene. The narrator, of course, recounts the tale as it unfolds, so that the music becomes more directly illustrative.

—Steven Ledbetter

ARTISTS

Born in Honolulu, Hawaii, violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987. A frequent performer in Boston-area recitals and chamber music concerts, Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has appeared as concertmaster and soloist with the New England Philharmonic, and has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Scott Andrews joined the Boston Symphony Orchestra in January 1996 as the BSO's second clarinetist. Prior to that he was principal clarinet of the Gardner Chamber Orchestra; at Symphony Hall he was a substitute player during the 1994-95 Boston Symphony season and the 1995 Boston Pops season. A Tanglewood Music Center Fellow in 1991 and 1994, Mr. Andrews has also been principal clarinet of the New England Chamber Orchestra and the Toho Gakuen Symphony Orchestra, substitute principal clarinet of the New World Symphony, and second clarinet of the Cantata Singers and Ensemble. A graduate of the New England Conservatory of Music, he received a 1992 Kneisel Hall Chamber Music Fellowship. His teachers included Harold Wright, Sidney Forrest, and Edward Knakal.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season. Also principal bassoonist of the Boston Pops Orchestra, Mr. Ranti was born in Montreal and started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A Tanglewood Music Center alumnus, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

A native of Sioux City, Iowa, **Thomas Rolfs** joined the Boston Symphony Orchestra as fourth trumpet in August 1991. Mr. Rolfs attended the University of Minnesota, where he studied with Charles Schlueter, and received his bachelor's degree in 1981. In 1978 he was a Fellow at the Tanglewood Music Center. He received his master's degree in 1983 from Northwestern University, where he studied with Vincent Cichowicz. Mr. Rolfs was a free-lance musician in Chicago until returning to Minnesota in 1986 to become second trumpet of the Saint Paul Chamber Orchestra; while in the Minneapolis/St. Paul area he appeared as soloist with numerous area orchestras and bands, including the Saint Paul Chamber Orchestra.

Born in Minneapolis, Minnesota, BSO second trombone **Norman Bolter** began playing the instrument when he was nine; he later attended the New England Conservatory of Music, where he studied with John Swallow. Mr. Bolter was a participant in the Boston University Tanglewood Institute Young Artists Program and won the C.D. Jackson Award as a Fellow at the Tanglewood Music Center. After coming to Boston in 1973, he performed with several free-lance organizations until he successfully auditioned for the Boston Symphony Orchestra in 1975. For five years he was a member of the Empire Brass Quintet, which received the 1976 Naumburg Chamber Music Prize. Also principal trombone of the Boston Pops Orchestra, Mr. Bolter teaches at the New England Conservatory of Music.

Todd Seeber joined the Boston Symphony Orchestra's double bass section in May 1988; from January 1986 until he became a BSO member he was principal bass of the Buffalo Philharmonic, which he joined when he was twenty and with which he appeared frequently as a soloist. Born in Spokane, Washington, Mr. Seeber grew up in Canada, Hawaii, and Australia. He began playing the double bass when he was eleven and attended high school in Portland, Oregon, where he studied with Herman Jobelmann. Mr. Seeber won first prize in the American String Teachers National Solo Competition in 1983 and was a 1984 winner of the Boston University Concerto-Aria Competition; in May 1985 he graduated from Boston University, where he studied with Henry Portnoi. Mr. Seeber was a fellowship student at the Tanglewood Music Center in 1983 and 1984. Before joining the Buffalo Philharmonic, he was assistant

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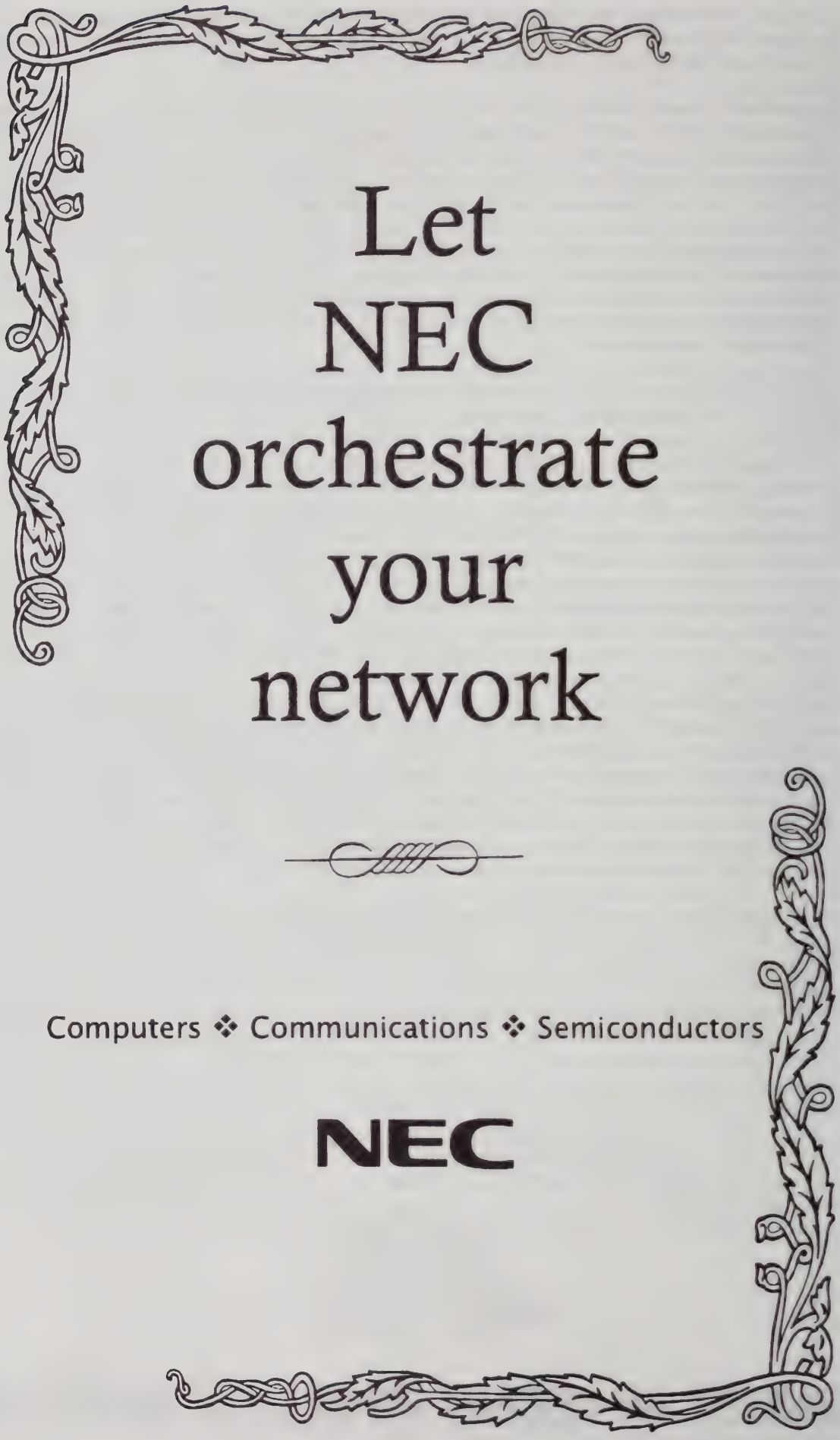
principal bass of the Boston Pops Esplanade Orchestra and of the Handel and Haydn Society Orchestra. Mr. Seeber is a member of the double bass faculty at the New England Conservatory of Music and at Boston University.

Percussionist **Timothy Genis** joined the Boston Symphony Orchestra in May 1993 as assistant timpanist of the BSO and timpanist of the Boston Pops Orchestra. Mr. Genis attended the Juilliard School of Music and the Eastman School of Music. From July 1991 until his BSO appointment he was associate timpanist and assistant principal percussionist of the Honolulu Symphony Society. Prior to that he was principal timpanist with the Philharmonia Virtuosi in New York, principal timpanist with the Radio City Music Hall Orchestra, and assistant principal percussionist for two years with the Hong Kong Philharmonic. A Tanglewood Music Center Fellow in 1990, Mr. Genis also attended the Boston University Tanglewood Institute. Currently head of the percussion department at Boston University, he also runs the BUTI percussion program at Tanglewood and is an active clinician for the Sabian (cymbals) Company and the Remo Drum Company.

At twenty-one, **Daniel Harding** has already conducted such orchestras as the Berlin Philharmonic, the London Symphony, the Rotterdam Philharmonic, and the City of Birmingham Symphony Orchestra. In the 1993-94 season he was assistant to Sir Simon Rattle with the City of Birmingham Symphony Orchestra, where he made his professional debut and won the 1994 Royal Philharmonic Society Best Debut award. Having begun his conducting career in Birmingham, he still retains a strong connection with the CBSO. In 1995-96 Mr. Harding was Claudio Abbado's assistant at the Berlin Philharmonic, where he was invited to take over a sudden cancellation at the 1996 Berlin Festival. Following his debut in 1996 at the Salzburg Easter Festival, he returned this year with the Scharoun Ensemble drawn from the orchestra. Mr. Harding opened the Rotterdam Philharmonic's 1996-97 season in Rotterdam and Amsterdam. Next season he becomes principal conductor of the Trondheim Symphony Orchestra, where he is currently principal guest conductor. In 1997-98 he becomes principal guest conductor of the Norrkoping Symphony Orchestra, where he made his debut just this past season. Future engagements include a tour of Germany with the Deutsche Kammerphilharmonie, work with Emanuel Ax, Cho-Liang Lin, and Richard Stoltzman at the Ojai Festival, Mahler with the Royal Stockholm Philharmonic, a new production of Janáček's *Jenůfa* at Welsh National Opera, and a new production of *Don Giovanni* at the Aix-en-Provence Festival. Mr. Harding is an exclusive artist with Virgin Classics; his first disc, of works by Lutosławski with the Norwegian Chamber Orchestra, will be followed by a recording of Schoenberg's *Pierrot lunaire* with members of the Berlin Philharmonic. Mr. Harding is the recipient of the 1997 Seiji Ozawa Fellowship at the Tanglewood Music Center this summer.

Janet Bookspan has appeared as narrator with the Boston Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Dallas Symphony, the St. Luke's Chamber Ensemble, the Indianapolis Symphony, the Phoenix Symphony, the Jupiter Symphony, and the Atlantic Sinfonietta, among others. She has made a special study of Edith Sitwell's *Façade* poems with music by Sir William Walton; her acclaimed recording of them has recently been rereleased on compact disc on the Vox label. *Voices from the Gallery* by Stephen Paulus to a text by Joan Vail Thorne was commissioned by the Atlantic Symphony for Ms. Bookspan, who gave the world premiere performance in New York City's Merkin Concert Hall in November 1991. Since then she has been engaged to perform the work with more than a dozen orchestras throughout the United States. Ms. Bookspan is much in demand as a performance coach and has served in that capacity for Affiliate Artists, Inc., and Concert Artists Guild. She is currently a visiting professor at the Eastman School of Music and Carnegie Mellon University, where she coaches performance dynamics. She is also the coach for performance and communication skills for the Fellows of the New World Symphony in Miami Beach.





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BOSTON SYMPHONY ORCHESTRA
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Bernard Haitink, Principal Guest Conductor

Friday, July 18, at 8:30
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SEIJI OZAWA conducting

TAKEMITSU — *Asterism*, for piano and orchestra

PETER SERKIN

MOZART — Piano Concerto No. 21 in C, K.467

[Allegro maestoso]
Andante
Allegro vivace assai

Mr. SERKIN

INTERMISSION

TAKEMITSU — *My Way of Life*, for baritone, mixed chorus, and orchestra

MARK OSWALD, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

BEETHOVEN — Fantasia in C minor for piano, chorus, and orchestra, Opus 80

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Baldwin piano

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NOTES

Toru Takemitsu
Asterism, for piano and orchestra

Toru Takemitsu was born in Tokyo, Japan, on October 8, 1930, and died there on February 20, 1996. He composed Asterism *in 1967; the first performance took place in Toronto in 1969, with Yuki Takahashi as piano soloist and Seiji Ozawa conducting the Toronto Symphony Orchestra. This is the first performance by the Boston Symphony Orchestra. In addition to the solo piano, the score calls for three flutes (two doubling piccolo), two oboes, three clarinets, two bassoons (one doubling contrabassoon), four horns, three trumpets (one doubling piccolo trumpet), three trombones, tuba, a large percussion ensemble (six players), two harps, celesta, and strings.*

Toru Takemitsu was Japan's best-known composer of our time, both at home and in the West. His career came about as an unlikely result of an accident that occurred when he was sixteen. While mountain climbing, he dropped his camera into a waterfall. In trying to retrieve it, he caught pneumonia, and was forced to spend a long period convalescing at home. There he listened to music on the radio for hours on end and—though he had never studied music up to that time—decided to be a composer. He bought scores and taught himself to play the piano. Though he became the private pupil of Kosuji Kiyose at the age of eighteen, he was largely self-taught as a composer. Within three years he had organized Tokyo's Experimental Workshop, a society for the performance of avant-garde music, and in 1966 he created, with Seiji Ozawa and Toshi Ichiyanagi, the group Orchestral Space.

Takemitsu's earlier music made fleeting obeisance to the expressionism of the second Viennese school or to the melodic and harmonic gestures of French music in this century from Debussy to Messiaen. But for the most part his music is entirely *sui generis.* He does not concern himself with traditional theory or musical structures. His rhythms

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are irregular and very flexible. His harmonies are not functional. For the most part, he was interested in timbre and texture, in the most varied and delicate colors of sound—and, as a corollary, with silence. Much of his music finds inspiration in poetry, especially the work of his favorite writer, Mahota Ooka, who is a contemporary of the composer's.

Takemitsu's earliest large work, his *Requiem* for string orchestra (1957), was heard in 1959 by Igor Stravinsky, who declared it to be a masterpiece. After giving lectures with John Cage at the East-West Center in Hawaii in 1964, Takemitsu staged a series of "events" in Tokyo in collaboration with Cage and others. At the same time, he became interested anew in such traditional Japanese instruments as the biwa and the shakuhachi. He used the biwa in his 1962 film score *Seppuku* and later employed both instruments in a sort of double concerto called *November Steps*, composed in 1967 for the 125th anniversary of the New York Philharmonic. Other film scores came from his pen, including music for the well-known 1964 film *Woman of the Dunes* and the 1985 *Ran*, Akira Kurosawa's magnificent Japanese treatment of *King Lear*. In these, and in a large output of pieces for orchestra and for various instrumental combinations, Takemitsu has demonstrated an ability to fuse oriental musical gestures with those from the West in a language that is personal and idiomatic.

Owing to Seiji Ozawa's long acquaintance with Takemitsu and his collaboration with the composer in performances going back two decades at least, Boston audiences had a number of opportunities over the years to hear new compositions by Takemitsu as they appeared. Boston Symphony performances of his works have included the *Requiem* for string orchestra at Tanglewood in 1967; *November Steps No. 1* in November 1969; *Cassiopeia* for percussionist and orchestra at Tanglewood in 1971, repeated in Boston that November with *The Dorian Horizon* for strings; *Quatrain* (with the chamber ensemble Tashi) in March 1977 and at Tanglewood that July; *A Flock Descends into the Pentagonal Garden* in November and December 1978; *To the Edge of Dream.....* for guitar and orchestra in November 1977; the piano concerto *Riverrun* at Tanglewood in July 1985; the orchestral *Dream/Window* in April 1988, the percussion concerto *From Me Flows What You Call Time* (not performed in Boston, but given its world premiere by the BSO at Carnegie Hall, for the centenary of which it was written), the cello concerto *Orion and Pleiades* in October 1990, and the chamber orchestra work *Tree Line* in October 1994. Takemitsu was an artist-in-residence at Tanglewood in 1986; several of his smaller works were performed during the Festival of Contemporary Music that also saw the American premiere of *Dream/Window*.

Takemitsu's music has always been highly colorful, built up from tiny "moments" of sonority that take on a life of their own, putting out shoots and tendrils like a budding plant, surrounding the listener in a veritable jungle of sonorous effects. This approach to music is related to the impressionism of a composer like Debussy, and to French music in general, which has always seemed an important element in Takemitsu's background. Nature is often a background, implicit or explicit, in Takemitsu's music. Water, the stars, and trees have all provided specific impetus. Indeed, he has compared his music to sub-species of eucalyptus, which appear different from one another, but come from the same origin. Similarly his musical gestures avoid the contrasting themes and rationalistic development processes of the European sonata form; rather, they grow out of gestures that may be related but that each function as unique entities.

Asterism is the first of a series of compositions whose titles—and, in some cases, specific inspiration—come from starry constellations. Like his other works for piano and orchestra (including *Arc* [1963-1976] and *Riverrun* [1984]), *Asterism* does not project the character of a concerto, a virtuoso showpiece for a heroic soloist set against a powerful orchestra. They are, rather, orchestral works with the piano playing a significant but not overwhelming role, adding color to the spread-out focus of the sonorities. The composer notes in a postscript to the score that *Asterism* simply signifies a group of stars. The pianist begins with a phrase of two measures, interrupted in the third measure by a free-rhythm passage *senza tempo* ("without tempo"). The work

unfolds as a free variation on the opening figure, with passages in metrical time alternating with those in free time. The latter grow increasingly dominant, thus producing a kind of "cosmic breathing" (in the words of Akimichi Takeda) between the measured and the "free" sections. Over its course, the work traces a long crescendo, and its climax reiterates the crescendo from *ppp* to *fff*. Takemitsu requests that the "*senza tempo*" passage here be "as long as possible—the composer's request is two minutes or more." The work ends on a quieter note with a short coda.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 21 in C, K.467

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The score of the C major concerto, K.467, is dated March 9, 1785; Mozart first performed it in Vienna the next day. The first American performance took place on February 16, 1876, at the Music Hall in Boston; William Mason was soloist, with the Theodore Thomas Orchestra. Alfredo Casella conducted the first Boston Symphony performances of this concerto in January 1927, with soloist Walter Gieseking. Lukas Foss was soloist for the orchestra's first Tanglewood performance on July 22, 1950, with Serge Koussevitzky conducting. Christoph Eschenbach was both soloist and conductor for the BSO's most recent Tanglewood performance on July 13, 1980, though it was played more recently here on August 23, 1991, by pianist Mitsuko Uchida with Christoph von Dohnányi and the Cleveland Orchestra. The orchestra includes one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

Between February 1784, when he finished the E-flat piano concerto, K.449, and March 1786, when he entered into his thematic catalogue both the A major concerto, K.488, and the C minor concerto, K.491, Mozart wrote eleven concertos for piano and orchestra. During this period, Mozart was living in Vienna; in the early part of 1785 he would achieve the height of his popularity as both pianist and composer, appearing regularly at the homes of the nobility and in public, and supporting himself also with a regular succession of students. On March 3, 1784, he wrote to his father Leopold that he had participated in twenty-two concerts in the space of thirty-eight days ("I don't think that in this way I can possibly get out of practice," he observed). The following fall he played ten concerts during an eleven-day period.

On March 16, 1781, Mozart had come to Vienna fresh from the triumph of *Idomeneo*, which was commissioned for Munich and premiered there six weeks earlier, on January 29. He had been summoned to Vienna by his employer, the Archbishop Colloredo of Salzburg, on the occasion of the Emperor Joseph II's accession to the throne. The Archbishop's social and financial ill-treatment of Mozart, particularly distasteful so soon after the Munich success, led rather quickly to the composer's decision to resign from the Archbishop's service and to make his own living in Vienna. In July 1782, the premiere at the Burgtheater of *Die Entführung aus dem Serail* won over Vienna's operagoing public, as would *Le nozze di Figaro* four years later. Mozart's marriage to Constanze Weber, the sister of his earlier love Aloysia, took place on August 4, 1782, with only grudging approval from his father, and a conciliatory visit to Salzburg with Constanze the following summer didn't especially help. But the trip back to Vienna provided the occasion for Mozart to write the *Linz* Symphony (No. 36) when a concert was arranged there in his honor and he didn't have an appropriate work at hand.

In February 1785, Leopold was visiting with Mozart in Vienna, where he was able to witness firsthand the evidence of his son's success; and it certainly did not hurt to hear Haydn's comment that "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name," this on the occasion of a read-through of several string quartets newly completed by Mozart and

dedicated to the older composer. Only weeks later, Mozart completed the C major piano concerto, K.467: it is dated March 9, 1785, and Mozart performed it the next day at the Burgtheater.

The C major concerto could not have provided greater contrast to the one that preceded it, the somber D minor concerto, K.466, dated February 10, and Mozart's first in the minor mode. K.467 is brightly colored, filled with festive, trumpet-and-drums panoply. Mozart did not write any symphonies between the *Linz* of 1783 and the *Prague* (No. 38) of December 1786, concentrating instead on the piano concerto, which showed him to full advantage as both composer and performer. Indeed, the contrast of moods and colors evident in the successive D minor and C major concertos is enough to support Alfred Einstein's assertion that the concertos of this period are "symphonic in the highest sense, and Mozart did not need to turn to the field of pure symphony again until that of the concerto was closed to him."

Mozart did not assign a tempo marking to the opening movement of this concerto; the "Allegro maestoso" printed in most editions is an editorial contrivance that actually works against the character of the opening march rhythm, which wants a brisk tempo. As in so many of his piano concertos, the orchestral exposition is noteworthy for the perfect sense of balance with which Mozart treats the various components of the orchestra, particularly the interplay of strings and winds. At the same time, it is in the way he introduces the soloist that he manages one of his most alluring touches (and this is where an audience hearing the piece for the first time would have expected a particularly inventive gambit). Here, the orchestra comes to a full stop, and unexpected thoughts from the solo oboe, bassoon, and then flute usher in the soloist who, after sharing the main theme with the orchestra, manages throughout the movement to lead the music in frequent and unanticipated new directions, some surprisingly melancholy, others bitingly and chromatically colored.

The F major Andante—popularized years ago in the film *Elvira Madigan*—is one of Mozart's great achievements in melody. The aura of relaxation derives partly from its being set in the subdominant of the home key, which imparts a softer, warmer feel to the music than the dominant, G major, would have afforded; partly from the magic Mozart works with the orchestral accompaniment, with its muted strings, pizzicato bass line, and continuous cushion of triplets; and partly from the form, a sort of free variation scheme in which the orchestra introduces the theme and in which the pianist, once having initiated the second statement, is the ever-present singer. But it is the melody itself, with its consistently touching turns of phrase, that most directly and hypnotically draws us into the music.

The last movement is one of Mozart's typically extroverted rondo-finales. This one is marked "Allegro vivace assai"—a "very lively Allegro"—and has something of the carnival about it as it mixes wit, lyricism, and touches of pathos, all—again—in perfect balance.

—Marc Mandel

Toru Takemitsu
My Way of Life, for baritone, mixed chorus, and orchestra

Toru Takemitsu composed My Way of Life *on a commission from the Leeds Festival. It was premiered in that festival on June 30, 1990, by Simon Rattle and the City of Birmingham Symphony Orchestra, with baritone François Le Roux and the Chorus of Opera North. The score is dedicated to the memory of Michael Vyner, founder of the London Sinfonietta and later artistic director of the Leeds Festival. The text is a Japanese poem by Ryuichi Tamura, in an English translation by Yasunari Takahashi. Seiji Ozawa and the Boston Symphony Orchestra gave the first American performances November 14, 15, and 16, 1996, at Symphony Hall in Boston with baritone William Stone and the Tanglewood Festival Chorus, John Oliver, conductor. In addition to the baritone solo and mixed chorus, the score calls for three flutes (second doubling alto flute, third*

doubling piccolo), two oboes (second doubling oboe d'amore), three B-flat clarinets (second doubling E-flat clarinet, third doubling bass clarinet), two bassoons (second doubling contrabassoon), four horns, three trumpets, three trombones, harp, celesta, percussion instruments divided among four players (vibraphone, antique cymbal, glockenspiel, tubular bells, small, medium, and large suspended cymbals, small suspended Chinese cymbal, small, medium, and large triangles, small, medium, and large tom-toms, large gong), and strings.

As noted on page 9, Takemitsu's music has always been highly colorful, built up from tiny "moments" of sonority that take on a life of their own, putting out shoots and tendrils like a budding plant, surrounding the listener in a veritable jungle of sonorous effects. This approach to music is related to the impressionism of a composer like Debussy, and to French music in general, which has always seemed an important element in Takemitsu's background.

But *My Way of Life*, though clearly from the same pen that wrote *Dream/Window*, for example, is strikingly different in one important way. It is the first Takemitsu work to be performed here that has a text, and a vocal part, which virtually demands the kind of line—an unbroken thread through the piece—that is rarely found, or at least never so clearly perceptible, in Takemitsu's purely instrumental scores. (It may make an apt point of comparison to think of the purely instrumental works of Delius—another composer strongly influenced in his own way by French Impressionism—with reference to Delius's own masterpiece *Sea Drift*, which, like *My Way of Life*, also calls for baritone and mixed chorus, and which takes on the same sort of linear thrust from the vocal lines.)

My Way of Life was written in memory of Michael Vyner, the much-loved founder and general manager of the London Sinfonietta, whose early death came as a great shock not only to the members of the ensemble, but also to many composers who had benefited from his enthusiasm for and enlightened support of their music. (Hans Werner Henze was another of these composers in addition to Takemitsu; Henze created a large-scale instrumental *Requiem* for piano and orchestra, which Peter Serkin and Oliver Knussen introduced, movement-by-movement, at the Festival of Contemporary Music at Tanglewood in recent years.) The poem by Ryuichi Tamura that Takemitsu set for this memorial tribute (in an English translation by Yasunari Takahashi) draws its imagery, like that of so much Japanese art, from concrete images of the natural world, observed and transformed into something transcendent. Here the image of the tree becomes a symbol of stability, of strength, of quietude, and of persistence in time, evidently standing firm amidst the constant changes of human life. And to this text Takemitsu has written a lush score of extraordinary richness and expressive directness.

—S.L.

Toru Takemitsu
MY WAY OF LIFE
(Japanese poem by Ryuichi Tamura; English translation by Yasunari Takahashi)

BARITONE: I was once asked to write about "my way of life." The expression puzzled me. I suppose a cat has its way of life, and a dog must have its own. So I composed the following poem.

CHORUS: I like a tree because it is mute.
I like a tree because it doesn't walk or run around.
I like a tree because it doesn't yell about love or justice.
Is this true?
Is it really so?

BARITONE: To a discerning eye,
A tree is whispering–in its calm, soothing voice.
A tree is walking–towards the sky.
A tree is running as swiftly as lightning–into the earth.
True, a tree doesn't yell, yet
A tree is
Love itself. Otherwise, why would birds come flying
To perch on its branches?
It's justice itself. Otherwise, why would its roots suck up subterranean water
To return it into the air?

CHORUS: Green sapling.
Gnarled old tree.
No two trees are the same.
No two trees are awake
In the selfsame starlight.
Tree,
I love you deeply.

BARITONE: A human being has its own way of life, which is usually referred to as "his or her style."
Now let me give you some tips on my way of life.
Sleep soundly.
Go on long walks.
Daydream. (Let's subside gracefully into senility.)

CHORUS: Starlight.
Wild flower.
Surging horizon where sea meets sky.
Inverted horizon where earth meets sky.
Beneath a hat, a face.
Beyond the open door, a figure.
The mark of a bird's wing
Etched in the snow.
The footprints of a small animal.
The speed of the setting sun.
The misty moon in spring.

BARITONE: "It is not time that passes on
But ourselves. We pass on."
So
I once wrote.
I have seen many pass on.
I too
Will pass on some day.

CHORUS: One sees with a pair of eyes.
Whatever
Have they witnessed?

BARITONE & CHORUS: "Time" is all they have witnessed.



Ludwig van Beethoven

Fantasia in C minor for piano, chorus, and orchestra, Opus 80

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He composed the Choral Fantasy late in 1808 to serve as the grand finale to his benefit concert at the Theater-an-der-Wien, which took place on December 22 that year. The composer himself played the piano part in that performance. The first American performance was given at the Boston Melodeon on December 23, 1848, by the Handel and Haydn Society and the Musical Fund Society under the direction of George J. Webb; J.F. Hatton was the piano soloist. The Boston Symphony Orchestra's first performance of the Choral Fantasy was also its first at Tanglewood, on August 7, 1959, under the direction of Charles Munch, with pianist Rudolf Serkin and the Festival Chorus. Seiji Ozawa led the most recent Tanglewood performance with the combined Boston Symphony and Tanglewood Music Center Orchestras, Peter Serkin, and the Tanglewood Festival Chorus, John Oliver, conductor, as part of the concert inaugurating Seiji Ozawa Hall on July 7, 1994. The Fantasia is scored for solo piano, six vocal soloists (two sopranos, alto, two tenors, and bass), mixed chorus, and an orchestra including two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, and the usual complement of strings.

After having contributed both as composer and performer to a series of charity concerts in 1807 and 1808, Beethoven received permission to use the Theater-an-der-Wien for a concert for his own benefit (i.e., one in which he would receive any profits that might accrue) on December 22, 1808. He chose this opportunity to reveal to the world some of his major new compositions in a program that consisted entirely of first performances of his music. Among the new works were such major pieces as the Fourth Piano Concerto (for which Beethoven himself was to be the soloist) and the Fifth and Sixth symphonies, as well as the concert aria "*Ah! perfido*" and several movements from the Mass in C, Opus 86 (which had to be advertised as "hymns in the church style" because the censor did not allow liturgical music to be performed in theaters). That list of pieces would seem to be enough to exhaust an audience (not to mention an orchestra), especially when all of the works included were utterly unfamiliar, difficult, and performed with far too little rehearsal.

But Beethoven decided that it wasn't enough; he wanted a closing piece. He felt (with considerable justification) that it would not be fair to either the work or the audience to put the Fifth Symphony at the end of such a long program, although it would make a rousing conclusion, because people would simply be too tired to pay much attention to it. So he put it at the beginning of the second half (the *Pastoral* Symphony opened the evening) and quickly composed a work designed specifically as a concert-closer, employing all of the forces that had been gathered for the concert (chorus, orchestra, and piano soloist), arranged in a variation form designed for maximum variety of color and for "easy listening." He went back to a song, "*Gegenliebe*" (WoO 118), that he had composed more than a dozen years previously, ordered a new text written in a hurry by the obscure poet Christian Kuffner, and set to work. The piece was finished too late for a careful rehearsal. (In any case, Beethoven and the orchestra, which was a "pick-up" group consisting of a heterogeneous mixture of professionals and reasonably advanced amateurs, had already had such a falling-out during rehearsals that the orchestra would not consent to practice with Beethoven in the room—he had to listen from an anteroom at the back of the theater and communicate his criticisms to the concertmaster). When the time came for the performance, just about everything went wrong: the concert was running to four hours in length, the hall was unheated and bitterly cold, the soprano had already ruined the aria out of nervousness. To top it all off, the Choral Fantasy fell apart during the performance (apparently through some mistake in counting in the orchestra) and Beethoven stopped the performance to begin it again. The financial outcome of the evening for Beethoven is unknown, but it certainly had a psychological effect on him: he never played the piano in public again.

The overall structure of the work is as bold as it is unusual: on the principle of

gradually increasing the number of performers from the minimum to the maximum, Beethoven begins with an improvisatory introduction for solo piano, the finest example we have written down of what his own keyboard improvisations must have been like. The orchestral basses enter softly in a march rhythm, inaugurating introductory dialogue with the keyboard soloist hinting at the tune to come. Finally the pianist presents the melody which will be the basis for the remaining variations, and the finale is fully underway. One of the most striking things about the tune is the way it hovers around the third degree of the scale, moving away from it and then returning in smooth stepwise lines. Much the same description can be given of the main theme for the finale of the Ninth Symphony. Indeed, the Choral Fantasy is sometimes described as a kind of dry run for the Ninth, though that mighty work was still some fifteen years away. Still, at least the notion of variation treatment of a simple, almost hymn-like melody in the orchestra, followed by the unexpected appearance of voices, can be traced to this work. But of course the finale of the Ninth is the powerful culmination of an enormous symphonic edifice; the Choral Fantasy does not pretend to such impressive architectural power, yet it certainly provided Beethoven with a closing number that is at once lively and colorful, naively cheerful, and original in form.

—S.L.

BEETHOVEN, Choral Fantasy, Opus 80

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien.
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.

Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drängte rauh und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Äuss're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb und Kraft vermählen,
lohnt dem Menschen Götter-Gunst.

—Christian Kuffner

Radiant chords of music's splendor
echoing life's most joyous tune,
Like the growth of springtime flowers,
lifts our hearts' eternal bloom.

Peace and joy in soothing union,
like the ocean's billowing spray—
What had earlier seemed unfriendly,
now unites in peaceful play.

When the strength of music's magic
joins the word's consuming might,
What springs forth is all-embracing,
turning dark and storm to light.

Outer stillness, inner rapture,
for the fortunate prevail.
Yet the arts, like springtime sunshine,
bring forth light throughout the world.

When the heart's enraptured goodness
blooms forth new and fair again,
Then this spirit reaches skyward,
with a heavenly "Amen."

Take these gifts of art, kind spirits:
there's no greater gift you'll find;
For when love and strength are wedded,
Heaven praises Humankind.

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ARTISTS

Peter Serkin



American pianist Peter Serkin is acclaimed for his performances with orchestra, as recitalist, as chamber music collaborator, and as recording artist. Mr. Serkin's musical heritage extends back several generations. His grandfather was the violinist and composer Adolf Busch and his father pianist Rudolf Serkin. In 1958 he entered the Curtis Institute of Music, where he studied with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He also studied with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959, at twelve, he made his debut at the Marlboro Music Festival, followed by his New York debut that fall; both debuts were conducted by his close friend and colleague Alexander Schneider. Concerto performances with Eugene Ormandy and George Szell followed. He has since performed with the world's major symphony orchestras and played chamber music with, among others, Alexander Schneider, Pablo Casals, the Budapest String Quartet, the Guarneri String Quartet, and Tashi, of which he was a founding member. Mr. Serkin combines a long-standing and absorbing interest in contemporary music with an ongoing exploration of the standard classical repertoire. "...in real time," a disc of solo piano works written for him by Lieberson, Knussen, Henze, Berio, Goehr, Takemitsu, and Kirchner, was released on the BMG Classics/RCA Victor Red Seal label in early 1996. A second contemporary album, with music of Webern, Wolpe, Messiaen, Takemitsu, Wuorinen, and Lieberson, was released in the spring of 1997. An album of solo piano works by Takemitsu, a project undertaken by Mr. Serkin following the composer's death in February 1996, was released in September that year. Future discs for BMG Classics include Bach's Two- and Three-part Inventions and the four Duets, and three Beethoven sonatas. Mr. Serkin began his 1996-97 season in Germany at the Berlin Festival, performing the Brahms B-flat concerto with Claudio Abbado and the Berlin Philharmonic. In November he returned to Germany for solo recitals of repertoire by Bach, Reger, Stravinsky, Takemitsu, and Beethoven. In addition to solo recitals in North America, he also toured this season in recital with violinist Pamela Frank, with whom he will record the three violin sonatas of Brahms for London/Decca. Orchestral engagements included appearances with the Cleveland Orchestra and Oliver Knussen, the Chicago Symphony and Christoph Eschenbach, the Columbus Symphony, the Nashville Symphony, the Baltimore Symphony, and a tour of both coasts with the Minnesota Orchestra and Eiji Oue. Mr. Serkin is acclaimed for his renditions of Mozart sonatas and concertos. With Alexander Schneider and the English Chamber Orchestra he recorded a prizewinning set of the six concertos composed by Mozart in 1784; this was named "Best Recording of the Year" and one of the best recordings of the past two decades by *Stereo Review.* The first pianist to be awarded the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement, Mr. Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and, since 1985, the Tanglewood Music Center. He has performed frequently with the Boston Symphony Orchestra since his first Tanglewood appearance in 1970. Next April he will perform the world premiere of Peter Lieberson's Piano Concerto No. 2, a BSO commission, with Seiji Ozawa and the Boston Symphony Orchestra in Boston and New York.

Mark Oswald



The young American baritone Mark Oswald makes his Boston Symphony Orchestra debut this week at Tanglewood. Last summer he made his San Francisco Opera debut as Marcello in *La bohème.* Other engagements that summer included an appearance with the Chorégies d'Orange as soloist in *Carmina burana* and his return to the Brevard Music Center as Figaro in Rossini's *Il barbiere di Siviglia.* In 1996-97 he returned to the Metropolitan Opera as Guglielmo in *Così fan tutte* and as Silvio in *I pagliacci.* 1996-97 also brought two important debuts—with the Vienna Staatsoper as Figaro in *Il barbiere di Siviglia,* and with Washington Opera as Schaunard in *La bohème* —and two collaborations in Japan with Seiji Ozawa—performances as Presto in Poulenc's *Les Mamelles de Tirésias,* which was recorded for Philips Classics, and as Papageno in Mozart's *Die Zauberflöte.* Other engagements included an appearance with the Evansville Philharmonic Orchestra as soloist in Mahler's *Songs of a Wayfarer,* and a solo recital appearance in Philadelphia. Highlights of previous seasons have included Metropolitan Opera performances as Rossini's

Figaro, Mozart's Papageno, and Mercutio in Gounod's *Roméo et Juliette*; he also joined the Metropolitan Opera as a soloist in James Levine's 25th Anniversary Gala, and in Frankfurt, Germany, as Harlequin in Strauss's *Ariadne auf Naxos.* Mr. Oswald made his debut in the 1995-96 season with Charles Dutoit and the Montreal Symphony in Orff's *Carmina burana,* which was recorded for Decca. He made his European debut in September 1994 as Rossini's Figaro with the Hamburg State Opera; he also made debuts in 1994-95 with Greater Miami Opera and San Diego Opera. Other appearances in opera have included engagements with Boston Lyric Opera, Tulsa Opera, Cincinnati Opera, Wolf Trap Opera, Kentucky Opera, and the Opera Theatre of St Louis. Mr. Oswald's many orchestral engagements have included several appearances at the Kennedy Center in Washington, D.C., including performances of *Carmina burana* with the Washington Concert Opera Ballet and Washington Choral Arts Society and Walton's *Belshazzar's Feast* with the Washington Oratorio Society. In addition he has performed Mendelssohn's *Elijah* in Cincinnati and Vancouver, Vaughan Williams's *Dona nobis pacem* with the Charlotte Symphony, Berlioz's *Damnation of Faust* with the Cincinnati Symphony under Jesús López-Cobos, Bloch's *Sacred Service* with the Cincinnati Choral Society, and Brahms's *German Requiem* and Rachmaninoff's *The Bells* at the Brevard Music Festival. Orchestral performances at the Cincinnati Conservatory of Music included Fauré's *Requiem,* Brahms's *German Requiem,* and Haydn's *Paukenmesse.* Mark Oswald is the winner of numerous awards, including the 1989 Metropolitan Opera National Council Auditions, a 1993 Career Grant from the Richard Tucker Foundation, and the George London Award.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem, Roméo et Juliette,* the "Royal Hunt and Storm" from *Les Troyens,* and, in its Asian premiere, the *Messe solennelle.* Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem,* on RCA Victor Red Seal; Strauss's *Elektra,* Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin,* and Schoenberg's *Gurrelieder,* on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream,* on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale —Bright Sheng's *Two Folksongs from Chinhai,* Martin Amlin's *Time's Caravan,* and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch, including Carter's remaining choral works, Martin Amlin's *Three Madrigals,* and Vincent Persichetti's *Winter Cantata.* has recently been completed. Mr. Oliver's recent appearances as

a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Emily Anderson
Tiffany Soule Anderson
Joan E. Bissell
Shawneen Casey
Susan Cavalieri
Catherine Cave
Lorenzee Cole*
Kelly Corcoran*
Patricia Cox
Carol E. Didget
Holly MacEwen Krafka
Nancy Kurtz
Jenifer Lynn Munson
Margaret O'Connell
Darlene Patterson
Kimberly A. Powell
Charlotte C. Russell
Melanie W. Salisbury
Suzanne Schwing
Lynn Shane*
Joan P. Sherman
Mary Beth Stevens
Jennifer Wehr

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Anne H. Charity
Sue Conte
Paula Folkman
Debra Swartz Foote*
Dorrie Freedman
Irene Gilbride
Jennie Gorton
Roberta Hewitt
Donna Kim
Erica P. Miller
Susan Quinn Pierce
Barbara M. Puder
Marian Rambelle
Linda Kay Smith
Amy K. Toner*
Cindy Vredeveld*

Tenors
Robert Allard*
Brad W. Amidon
John C. Barr
Greg Bullen
Jose Delgado*
Tom Dinger
John W. Hickman
Stanley Hudson
Trent Hutchinson
James R. Kauffman
Ronald Lloyd
Henry Lussier*
John Vincent MacInnis
Chris Majoros
Brian R. Robinson
Barry Singer
Peter L. Smith
L. Daniel Vincent
Joseph Y. Wang
Mox Weber

Basses
Peter T. Anderson
Stephen Bloom
Bryan M. Cadel
Marc J. DeMille
Jay Gregory
Mark L. Haberman
Jeramie D. Hammond*
Steven Ledbetter
David Mazzotta*
John Olson
Stephen H. Owades
Donald R. Peck
Carl R. Petersheim
Peter Rothstein
Karl Josef Schoellkopf
David W. Secour
Peter S. Strickland
J. Michael Trogolo*
Thomas C. Wang
Terry L. Ward

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist
Martin Amlin, Rehearsal Pianist
Donna Hewitt-Didham, German Language Coach

*Beethoven Choral Fantasy soloist

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Bernard Haitink, Principal Guest Conductor

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JAMES CONLON conducting

BRITTEN — *Ballad of Heroes*, Opus 14, for tenor, chorus, and orchestra

I. Funeral March
II. Scherzo (Dance of Death)
III. Recitative and Choral Epilogue (Funeral March)

JOHN ALER, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BRUCH — Violin Concerto No. 1 in G minor, Opus 26

Prelude: Allegro moderato—
Adagio
Finale: Allegro energico

ITZHAK PERLMAN

INTERMISSION

STRAVINSKY — *The Rite of Spring*, Pictures from pagan Russia

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (The wise elder)—Dance of the earth

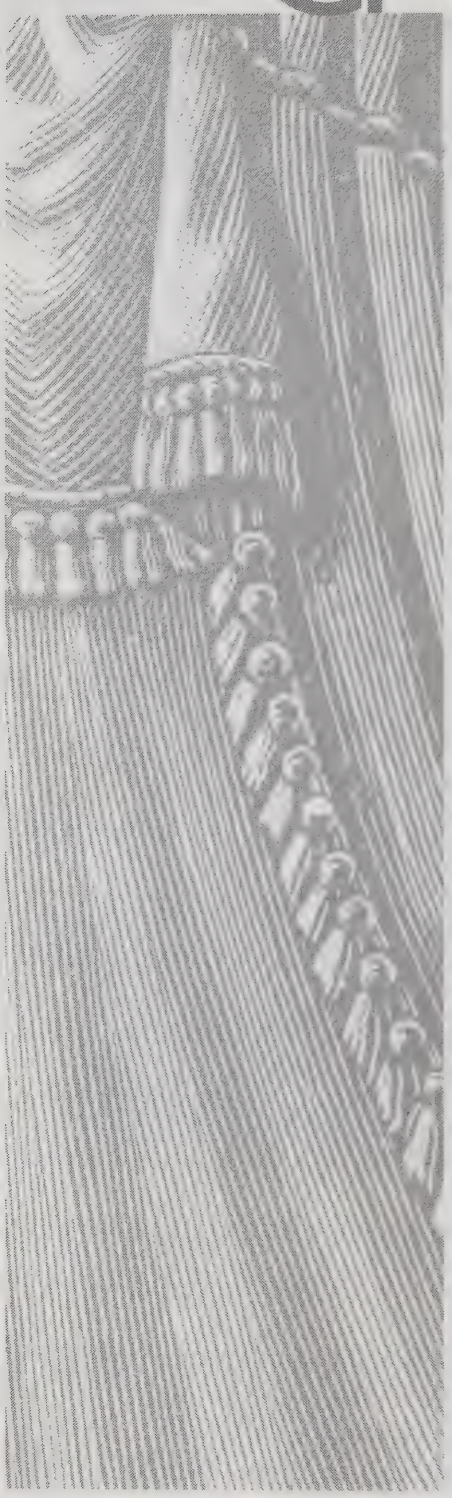
Part II: The Sacrifice

Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (The chosen victim)

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NOTES

Benjamin Britten
Ballad of Heroes, Opus 14

Edward Benjamin Britten was born in Lowestoft, Suffolk, England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. He composed Ballad of Heroes *on a text by Randall Swingler and W.H. Auden in the spring of 1939, completing the score in Snape on March 29 that year. The premiere took place in Queen's Hall in London on April 5; Constant Lambert conducted. This is the first performance by the Boston Symphony Orchestra. The score calls for tenor (or soprano) solo, mixed chorus, and an orchestra consisting of three flutes (third optional, second doubling piccolo), two oboes (optional third oboe doubling English horn), two clarinets (optional E-flat clarinet), two bassoons (optional third, doubling contrabassoon), four horns, two trumpets, three trombones and tuba, timpani, percussion (xylophone, side drum, tenor drum, bass drum, whip, cymbal), harp, and strings.*

One of the most useful employments that the young Benjamin Britten found early in his career was the task of writing music for documentary films produced by the British post office. In this position, he not only had to write and score suitable and effective music in a very short space of time—fluency of composition is an absolute essential in film work—but he also got to work closely with the poet W.H. Auden, who wrote many of the scripts. The two became close friends, as well as colleagues. Auden wrote the text for Britten's early song cycle *On this Island* (to be performed by soprano Barbara Bonney in her Tanglewood recital later this month) as well as for part of the *Ballad of Heroes* and later, after the two had moved to the United States for a time, the libretto for Britten's first stage work, *Paul Bunyan.*

Britten was a confirmed but practical rather than theoretical or political pacifist. He believed that violence would only beget future violence, but he was not especially interested in political causes. One of his few works to deal explicitly with specific events on the world stage is the *Ballad of Heroes,* composed quickly in the spring of 1939 for a Festival of Music for the People given at Queen's Hall. The texts, which commemorate British volunteers killed in the Spanish Civil War, were by Auden and by Randall Swingler, both prominent leftist writers of the period. Britten had set Swingler's *Advance Democracy* the previous November. Shortly before departing for Spain in January 1937, Auden had written the poem that became the Scherzo of *Ballad of Heroes* into Britten's own copy of his *Sinfonietta.* That was the version of the text that Britten set to music, though Auden later revised it, and its published form in his complete works

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is somewhat different.

Ballad of Heroes has never been among the most highly regarded of Britten's early works; indeed, it was rarely performed after 1939, and the full score was not published for decades. But it is a fascinating glimpse at some of the things that the young composer was up to then, and it foreshadows future glories. Britten's early love of Mahler (which came long before that composer was discovered by the general musical public) is evident in the opening fanfares of the Funeral March. The recitative, especially in the third movement, presages passage from the *War Requiem*, composed over twenty years later. Britten loved the music of his great seventeenth-century predecessor Henry Purcell, and he drew upon one of Purcell's favorite devices for the first time in this work: the Scherzo is built on a ten-bar ground bass that repeats over and over throughout the movement except during its central section. And the Recitative and Choral reveal the composer of fluid rhythm and floating melody whom we know from many specific scenes in the operas from *Peter Grimes* onward.

—Steven Ledbetter

BRITTEN, Ballad of Heroes, Opus 14
Words by Randall Swingler and W.H. Auden

I. Funeral March

You who stand at your doors, wiping hands on aprons,
You who lean at the corner, saying: "we have done our best",
You who shrug your shoulders and you who smile
To conceal your life's despair and its evil taste,
To you we speak, you numberless Englishmen,
To remind you of the greatness still among you,
Created by these men who go from your towns
To fight for peace, for liberty, and for you.
They were men who hated death and loved life,
Who were afraid, and fought against their fear,
Men who wished to create and not to destroy,
But knew the time must come to destroy the destroyer,
For they have restored your power and pride,
Your life is yours, for which they died.

—Randall Swingler

II. Scherzo (Dance of Death)

It's farewell to the drawing-room's civilised cry,
The professor's sensible whereto and why,
The frock-coated diplomat's social aplomb,
Now matters are settled with gas and bomb.

The works for two pianos, the brilliant stories
Of reasonable giants and remarkable fairies,
The pictures, the ointments, the frangible wares,
And the branches of olive are stored upstairs.

For the Devil has taken parole and arisen,
He has dynamited his way out of prison,
Out of the well where his Papa throws
The rebel angel, the outcast rose.

The behaving of man is a world of horror,
A sedentary Sodom and slick Gomorrah;
I must take charge of the liquid fire
And storm the cities of human desire.

For it's order and trumpet and anger and drum
And power and glory command you to come.

The fishes are silent deep in the sea,
The skies are lit up like a Christmas tree,
The star in the west shoots its warning cry,
"Mankind is alive but Mankind must die."
So good-bye to the house with its wallpaper red,
Good-bye to the sheets on the warm double bed,
Good-bye to the beautiful birds on the wall,
It's good-bye, dear heart, good-bye to you all.

—W.H. Auden

III. Recitative and Choral

Still though the scene of possible Summer recedes,
And the guns can be heard across the hills
Like waves at night: though crawling suburbs fill
Their valleys with the stench of idleness like rotting weeds,
And desire unacted breeds its pestilence;
Yet still below the soot the roots are sure,
And beyond the guns there is another murmur,
Like pigeons flying unnoticed over continents
With secret messages of peace: at the centre
Of the wheeling conflict the heart is calmer,
The promise nearer than ever it came before.

—Randall Swingler

Europe lies in the dark
City and flood and tree;
Thousands have worked and work
To master necessity.

To build a city where
The will of love is done
And brought to its full flower
The dignity of man.

Pardon them their mistakes,
The impatience and wavering will.
They suffer for our sakes,
Honour, honour them all.

Dry their imperfect dust,
The wind blows it back and forth.
They die to make men just
And worthy of the earth.

—W.H. Auden

Epilogue (Funeral March)

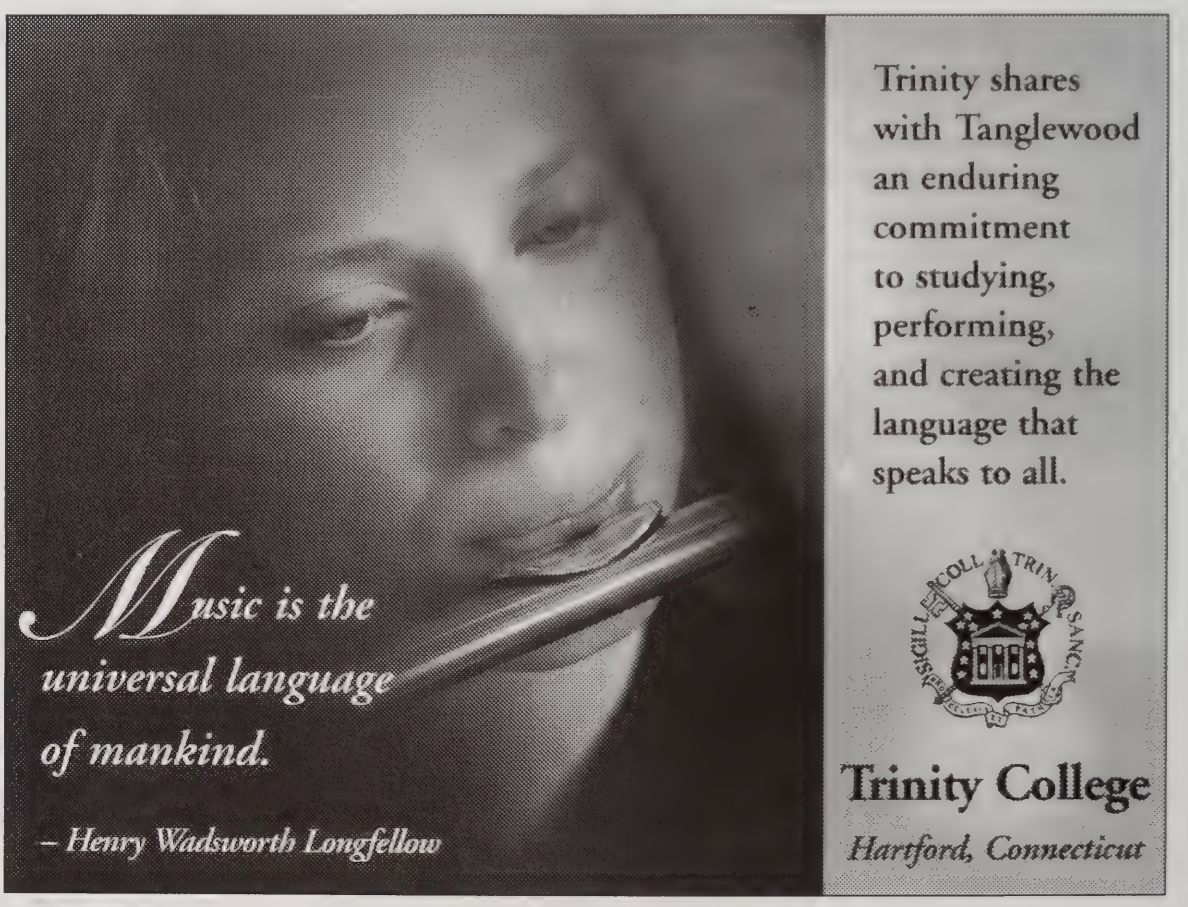
To you we speak, you numberless Englishmen,
To remind you of the greatness still among you,
Created by these men who go from your towns
To fight for peace, for liberty, and for you.

—Randall Swingler

Max Bruch
Violin Concerto No. 1 in G minor, Opus 26

Max Karl August Bruch was born in Cologne, Germany, on January 6, 1838, and died in Friedenau, near Berlin, on October 20, 1920. His Violin Concerto in G minor was composed during the years 1864 and 1867; after a number of revisions it achieved its final state in October 1867. There was apparently a performance of a preliminary version of the score in Koblenz on April 24, 1866, with a soloist named O. von Königslöw and Bruch conducting; the definitive version was first performed by Joseph Joachim (to whom the work is dedicated) in Bremen on January 7, 1868, with Karl Reinthaler conducting. The American premiere took place at the New York Academy of Music on February 3, 1872, under the direction of Carl Bergmann; Pablo Sarasate was the soloist. Louis Schmidt was soloist for the first Boston Symphony performance in October 1882 under Georg Henschel's direction. Emanuel Borok was soloist for the first Tanglewood performance on August 8, 1975, with Arthur Fiedler conducting. Andrew Davis led the BSO's most recent Tanglewood performance on July 24, 1988, with Nadja Salerno-Sonnenberg, though Joshua Bell was soloist in a more recent performance here on July 11, 1993, with Roger Norrington conducting the Orchestra of St. Luke's. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three



operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.

Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with orchestra—three concertos, the *Scottish Fantasy,* a Serenade, and a *Konzertstück*—feature the violin. The absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!" Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"*

In any case, Bruch limited himself almost totally to the violin, and of his three concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work, the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written.

The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor. Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The opening

*To be sure, there were few cello concertos around to serve as inspiring models at the time—in fact, none that holds a place in the repertory. Moreover, there were relatively few virtuosi of the cello whose performances might inspire a composer to anything other than humdrum scale-work. The earliest cello concerto to retain a firm place in the repertoire is Dvořák's, and it comes from a good twenty years after Bruch's comment. Dvořák had been preceded and inspired by Victor Herbert, who was himself a virtuoso cellist and whose Second Cello Concerto (1893) can still be heard occasionally; his earlier Suite for cello and orchestra and his First Concerto deserve another hearing. Also in the 1890s the Bostonian Arthur Foote composed a cello concerto, which still remains in manuscript.

timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale's energy.

—S.L.

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Igor Stravinsky
Le Sacre du printemps, Pictures from pagan Russia

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. Le Sacre du printemps *(*The Rite of Spring*) was formally commissioned by Serge Diaghilev on August 8, 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912. He completed the sketch score on November 17, "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on May 29, 1913. Leopold Stokowski led the Philadelphia Orchestra in the first American performance on March 3, 1922. Pierre Monteux led the first Boston Symphony performances in January 1924. Serge Koussevitzky led the BSO's first Tanglewood performance on August 12, 1939, and Leonard Slatkin the most recent Tanglewood performance on July 22, 1994. The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird.* Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka,* which got written first. Then in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

> *Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:
>
> FIRST PART: THE KISS OF THE EARTH
>
> The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the earth. *The Kiss of the Earth.* The people dance passionately on the earth, sanctifying it and becoming one with it.
>
> SECOND PART: THE GREAT SACRIFICE
>
> At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance.They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men in the great holy dance, the great sacrifice.

In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight-foot room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully un-

predictable stresses. The music of Part I went quickly; by January 7, 1912, he had finished it, including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of March 7 to his old friend Andrei Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance of *Le Sacre*, to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had made a sensation dancing the title role of *Petrushka,* but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

> The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me," and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere, of course, was one of the greatest scandals in the history of music. There had been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of invited musicans (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage.

> I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.

He never forgot the imperturbability of the conductor during the entire melee:

> I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quiet the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted and...happy." Diaghilev recognized, with the impresario's instinct for publicity, that the evening's events, however frustrating they may have been for the performers and the composer, were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances there proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of Le Sacre, however, came almost a year later, when Monteux conducted the first concert performance of the score outside of Russia (Koussevitzky had given a performance in Moscow in February). This time the triumph was total, and the composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité. After World War I, the Russian Bal-

let attempted another staging of *Le Sacre*, this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps*. Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last sixty-five years.

In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gives a predictable stress every two, three, or four beats. But in *Le Sacre* (and more generally, in Stravinsky), the motion grows out of added reiterations of the basic beat, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folk song or liturgical chant.) As the music proceeds, Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, building to the frenetic climax of the sacrifical dance.

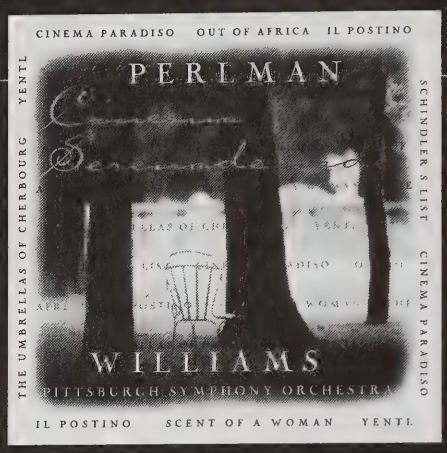
Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other; the "Procession of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre*.

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece of twentieth-century music no one today doubts, but the way the elements operate to create that unity is still mysterious. Stravinsky himself was not interested in theorizing (of course, he didn't need to—he had composed the piece, and that's enough for anyone):

> I was guided by no system whatever in *Le Sacre du printemps*. When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more theoretical the music seems than *Le Sacre*; and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps*. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.
>
> —S.L.

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ARTISTS

James Conlon



James Conlon has conducted in virtually every musical capital in the United States, Europe, and Japan. At the beginning of the 1996-97 season he became principal conductor of the Paris Opera. Since 1989 he has also been both general music director of the City of Cologne and chief conductor of the Cologne Opera, the first person in forty-five years to assume artistic responsibility for both the symphonic and operatic activity in that city. Since 1979 he has been music director of the Cincinnati May Festival, the oldest choral music festival in the United States. From 1983 to 1991 he was music director of the Rotterdam Philharmonic. Associated with the Metropolitan Opera since his debut there in 1976, he has conducted more than 200 performances with that company, leading a wide range of works from the Italian, German, French, Russian, and Czech repertories. He has also conducted opera with the Royal Opera, Covent Garden, the Paris Opera, Lyric Opera of Chicago, and La Scala, where he made his debut in 1993. Since his New York Philharmonic debut in 1974, Mr. Conlon has appeared with major orchestras throughout the United States and Canada. In Europe he has appeared with the Berlin Philharmonic, the London Philharmonic, the London Symphony, the Orchestre de Paris, the Orchestre National de France, the Staatskapelle Dresden, the Santa Cecilia Orchestra, the City of Birmingham Symphony Orchestra, and the Kirov Opera of St. Petersburg. In 1996-97, his inaugural season as principal conductor of the Paris Opera, he led new productions of *Rigoletto* and *Lohengrin* and a new Robert Wilson production of *Pelléas et Mélisande,* as well as three programs with the Paris Opera Orchestra. In Cologne he led stagings of Verdi's *Falstaff* and *Otello,* and concert versions of *Die Meistersinger, Parsifal,* and Zemlinsky's *Eine florentinische Tragödie*; he also continued a four-year Mahler symphony survey and completed a three-year Beethoven cycle. In 1997-98 at the Paris Opera Mr. Conlon leads *Le nozze di Figaro, Pelléas et Mélisande, Carmen, La traviata,* and *Tristan und Isolde.* Highlights of his Cologne season include concert performances of *Das Rheingold* and *Parsifal* and a tour of Austria, Greece, and Switzerland with the Gürzenich Orchestra–Cologne Philharmonic. In the United States he leads the Boston Symphony and New York Philharmonic and returns to the Cincinnati May Festival. Mr. Conlon's recording with the Orchestre de Paris of the soundtrack for Frédéric Mitterand's film of Puccini's *Madama Butterfly* won the 1995 Pierre Bellan prize. His EMI Classics recording with the Gürzenich Orchestra–Cologne Philharmonic of Zemlinsky's *Der Zwerg* was recently awarded the Grand Prix du Disque. His extensive discography for Erato includes music of Berlioz, Dvořák, Liszt, Martinů, Mozart, Poulenc, and Stravinsky, as well as the soundtrack for a 1987 film of *La bohème.* He has also appeared many times on television: in Germany with the Gürzenich Orchestra–Cologne Philharmonic, in France with the Paris Opera, in two Metropolitan Opera telecasts—leading *Tosca* in 1978 and *Semiramide* in 1991—and in an appearance with the National Symphony during that orchestra's annual July 4 Capitol Steps concerts. Born

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in New York City in 1950, James Conlon made his professional debut in 1971 at the Spoleto Festival with *Boris Godunov*. Both a graduate and former faculty member of the Juilliard School, he made his New York debut conducting *La bohème* at Juilliard in February 1972, while still a student. In June 1996, for his services to French music, he was named an Officier de l'Ordre des Arts et des Lettres by the French government. Mr. Conlon made his Boston Symphony debut in January 1981. He appeared with the orchestra most recently leading subscription concerts this past March.

John Aler



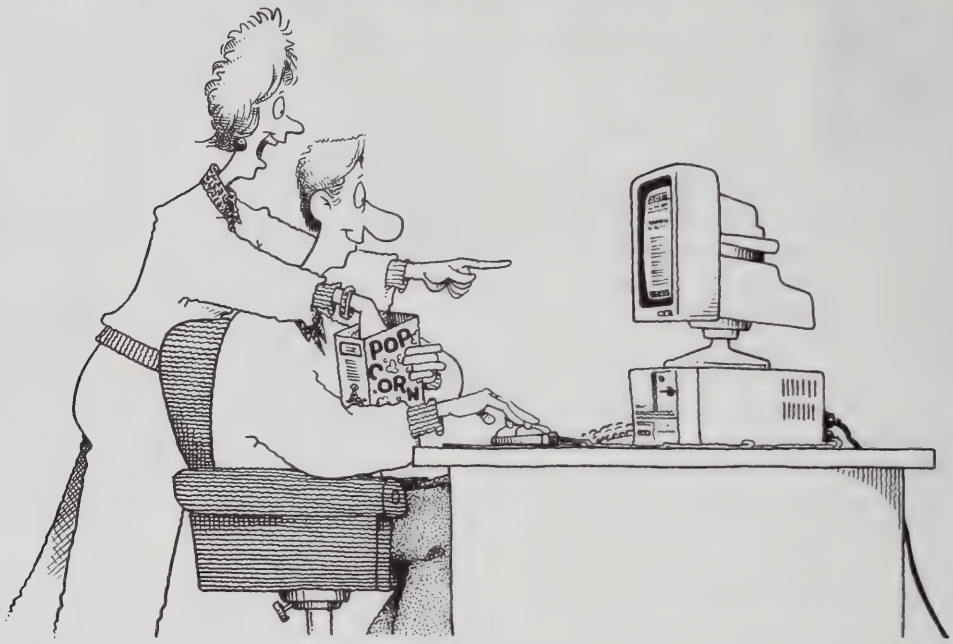
The American lyric tenor John Aler performs frequently in America with such orchestras as the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Los Angeles Philharmonic. In Europe he has sung with the Berlin Philharmonic, the Gewandhaus Orchestra of Leipzig, the Orchestre National de France, the London Sinfonietta, and the BBC Symphony among others, with such conductors as Barenboim, Dutoit, Masur, Mehta, Norrington, Ozawa, Rattle, Salonen, Slatkin, and Zinman. In opera he has performed with most of the major companies and opera houses of Europe, including the Royal Opera at Covent Garden, the Deutsche Oper Berlin, Vienna, Munich, Salzburg, Hamburg, Geneva, Madrid, Lyon, and Brussels, as well as with New York City Opera and the companies of Baltimore, St. Louis, Santa Fe, and Washington. Mr. Aler began this summer in the Netherlands singing the title role in Ignaz Holzbauer's opera *Gunther von Schwarzburg* with Ton Koopman and the Netherlands Radio Orchestra, followed by performances of Mozart's *Requiem* with Michael Tilson Thomas and the San Francisco Symphony and then an Istanbul Festival performance of Elgar's *The Dream of Gerontius* with Leonard Slatkin and the BBC Symphony. Following his Tanglewood appearances in Britten's *Ballad of Heroes* this week and Berlioz's *Te Deum* in August he sings at Chicago's Grant Park Festival in Stravinsky's *Persephone* under Maximiano Valdes and at the Hollywood Bowl in Berlioz's *Damnation of Faust* with Kent Nagano and the Los Angeles Philharmonic. Highlights of Mr. Aler's 1997-98 season include performances as the Evangelist in Bach's *St. Matthew* Passion with Kurt Masur and the New York Philharmonic, performances of Pierné's *The Children's Crusade* with Leonard Slatkin and the National Symphony, and a Beethoven Ninth Symphony with Kurt Masur and the Israel Philharmonic in Avery Fisher Hall celebrating the fiftieth anniversary of the founding of the state of Israel. Mr. Aler will also join that same conductor and orchestra for performances of Beethoven's Ninth in Israel. In the spring of 1998 Mr. Aler will be joined by a variety of colleagues for a series of three concerts at Carnegie Hall's Weill Recital Hall. Also in his schedule are a tour with Houston Da Camera of "Proust in Paris," an evening of Gilbert and Sullivan with the Baltimore Symphony, and performances of Handel's *Messiah* at the University of Michigan in Ann Arbor. Among recordings scheduled for 1997-98 are Berlioz's *L'Enfance du Christ* for Newport Classics and Haydn's opera *L'isola disabitata* for Arabesque. Mr. Aler has made more than fifty recordings. Recent releases include a solo collection on Delos entitled "Songs We Forgot to Remember," Glyndebourne Opera's recording of *The Merry Widow* for EMI, a collection of Berlioz songs on Deutsche Grammophon, and Stravinsky's *Pulcinella* and *Rénard* for Teldec. He was heard on the soundtrack of the recent film of *Little Women* singing a duet from Bizet's *The Pearl Fishers* with Barbara Hendricks. Mr. Aler is also featured on two 1994 Grammy-winners: as Jupiter in Handel's *Semele* with John Nelson and the English Chamber Orchestra, and Bartók's *The Wooden Prince* and *Cantata profana* with Pierre Boulez and the Chicago Symphony. In 1985 he received a Grammy for Best Classical Vocal Soloist, for his recording of Berlioz's *Requiem* with the Atlanta Symphony. A native of Baltimore, John Aler attended Catholic University in Washington, D.C., before going on to pursue his musical education at the Juilliard School. An alumnus of the Tanglewood Music Center, he has appeared frequently with the Boston Symphony Orchestra since his BSO debut in 1974, most recently for performances of Berlioz's *La Mort de Orphée* and *Te Deum* this past January.

Itzhak Perlman



Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. In 1986 President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty." Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on "The Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In April/May 1990 he was part of the Israel Philharmonic's history-making first visit to the Soviet Union. In December 1994 he joined that same orchestra for its first visits to China and India. In December 1990 he participated in a gala Leningrad performance celebrating the 150th anniversary of Tchaikovsky's birth. In December 1993 he joined Seiji Ozawa and the Boston Symphony Orchestra for a gala Dvořák concert in Prague, later issued by Sony Classical on compact disc and home video; following the PBS broadcast of that concert, Messrs. Perlman and Ozawa received Emmy awards for "Individual Achievement in Cultural Programming." The violinist has also collaborated with John Williams and the Boston Symphony performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List.* Mr. Perlman's best-selling recordings—on Angel/EMI, Deutsche Grammophon, London/Decca, CBS Masterworks/Sony Classical, Erato/Elektra International Classics, and RCA/BMG Classics—have won fifteen Grammys. Recent releases include "The American Album," a Grammy-winning recording of works by Barber, Bernstein, and Foss with Seiji Ozawa and the Boston Symphony; the Beethoven Triple Concerto with Daniel Barenboim, Yo-Yo Ma, and the Berlin Philharmonic; "Bits and Pieces," a disc of short violin pieces with Samuel Sanders; and a collaboration with pianist Oscar Peterson, guitarist Herb Ellis, bassist Ray Brown, and drummer Grady Tate in some of the great jazz classics. Throughout 1995, on the occasion of Mr. Perlman's fiftieth birthday, EMI honored him as "Artist of the Year" with the release of a twenty-one-disc set entitled "The Itzhak Perlman Collection." The release of that set coincided with "The Definitive Perlman Experience," in which he performed seven concertos in four concerts at London's Royal Festival Hall in June of that year. The Emmy-winning PBS television special "In the Fiddler's House" was the third of Mr. Perlman's television specials to win that award. Filmed in Poland in 1995, this Klezmer music program has since been released in audio and home video formats. A national tour of "In the Fiddler's House" took place last summer before capacity audiences, including stops at the Ravinia, Saratoga, Wolf Trap, and Great Woods festivals, the Mann Music Center in Philadelphia, and Radio City Music Hall in New York. A second Klezmer music recording is soon to be released by EMI. Mr. Perlman will perform a comparable evening of Klezmer music at Tanglewood this summer, at the end of July. Numerous publications and institutions have paid tribute to Mr. Perlman as artist and humanitarian; he has entertained and enlightened millions with his appearances on television; his devotion to the cause of the handicapped and disabled is an integral part of his life. Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984.

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JAMES CONLON conducting

ALL-MOZART PROGRAM

Symphony No. 31 in D, K.297(300a), *Paris*
- Allegro assai
- Andante
- Allegro

Piano Concerto No. 23 in A, K.488
- Allegro
- Adagio
- Allegro assai

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Aria, "L'amerò, sarò costante," from the opera *Il rè pastore*, K.208
Concert aria, "Voi avete un cor fidele," K.217

YING HUANG, soprano

Symphony No. 36 in C, K.425, *Linz*
- Adagio—Allegro spiritoso
- Poco adagio
- Menuetto
- Presto

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Baldwin piano

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Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NOTES

Wolfgang Amadè Mozart
Symphony No. 31 in D, K.297(300a), *Paris*

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his "Paris" Symphony in the French capital during a concert tour in 1778; on June 12 he reported that he had just finished the work. The first performance took place at the Concerts Spirituels in Paris six days later; there was no conductor as such, the performance being directed from the concertmaster's place by the principal violinist Pierre Lahoussaye. Wilhelm Gericke conducted the first Boston Symphony performance in October 1887. Serge Koussevitzky led the first Tanglewood performance on July 24, 1949. Michael Tilson Thomas led the orchestra's most recent Tanglewood performance on July 5, 1986. The symphony is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

Pre-Revolutionary Paris was the greatest musical center of Europe, and a success there meant a chance to win fame and fortune. Mozart had enjoyed a glorious success when he had appeared in Paris as a child prodigy. He returned in 1778—now twenty-two—as part of an extended concert tour designed to recall to the minds of fickle audiences the musician who had so delighted them not many years before. Alas, he discovered to his chagrin that a *former* prodigy has little drawing power. Worse still, he had to admit to himself that the music-loving aristocrats through whom he hoped to make a good deal of money giving lessons and private concerts were often unreliable when it came to paying their bills, and his experiences soured his views of the aristocracy.

But there was one place, at least, where Mozart achieved a signal success during his Parisian stay—in the orchestral series known as the Concerts Spirituels. The direc-

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tor, Jean Le Gros, invited Mozart to compose a symphony especially for one of its concerts. Le Gros had never performed a *sinfonia concertante* for four solo woodwinds and orchestra that Mozart had written shortly before (the work is now lost), but when the impresario requested a new symphony for performance on Corpus Christi (June 18), Mozart's reply was "Why not?" Le Gros: "Can I rely on this?" Mozart: "Oh yes, if I may rely with certainty on its being performed, and that it will not have the same fate as my *sinfonia concertante.*"

Mozart clearly determined to write a symphony in accordance with French musical taste (which he regarded as generally very low) while at the same time turning out the best work of which he was capable. He reveled in the large orchestra, especially the fine woodwind section (it was the first time he had ever been able to include clarinets in a symphony), and he used the ensemble to brilliant effect. He followed the French taste in writing only three movements (omitting the minuet, a customary feature of Viennese symphonies) and in not calling for the repeat of entire sections. On June 12 Mozart reported to his father that the symphony was finished, adding his confident assertion that it would please "the few intelligent French people who may be there—and as for the stupid ones, I shall not consider it a great misfortune if they are not pleased."

He noted that he had taken special pains in one area that was *de rigueur*: "I have been careful not to neglect *le premier coup d'archet.*" Mozart had been warned—and had no doubt heard for himself in various concerts—that Paris expected every symphony to begin with *le premier coup d'archet* (literally, "the first stroke of the bow")—a powerful *tutti* passage, often in unison, featuring an energetic downbow on all the stringed instruments. "What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places. It is really too much of a joke." Yet, even while bowing to popular taste, Mozart had his own fun with the *coup d'archet* in the first movement of his symphony, and turned a convention on its ear to the delight of the connoisseurs in the audience.

Leopold Mozart's opinion of French taste was no higher than his son's. He wrote to Paris on June 29 (after the premiere but before he had received any word about it), "I hope that Wolfgang's symphony for the Concerts Spirituels was a success. To judge by the Stamitz symphonies which have been engraved in Paris, the Parisians must be fond of noisy music." When Leopold wrote this letter, he did not know that his wife was mortally ill in Paris; she died late on the afternoon of July 3. Wolfgang could not bring himself to break the news directly to his father; instead that very night he wrote a long letter designed to prepare him for the worst, by informing Leopold that his wife was seriously ill. But this news, grave though it was, was in part camouflaged by light banter with which Wolfgang ended his letter. When he finished it, though, he wrote another letter to a friend in Salzburg, an Abbé Bullinger, informing him of the true state of affairs so that he could be available to console Leopold when he heard the worst.

The dolorous letter of July 3 gives our only direct report of the Parisian reaction to Mozart's new symphony ("It was...performed with great applause, and I hear, too, that there was a notice about it in the *Courier de l'Europe,*—so it has given great satisfaction..."). Wolfgang's account is filled with absorbing and even humorous detail, which makes it hard to remember that he wrote it sitting by his mother's deathbed. But, then, the whole letter is essentially an act for his father's benefit.

The opening Allegro assai gave the Parisians plenty of *coup d'archet* for their money. As expected, the entire symphony begins with a series of repeated chords on the stereotyped rhythmic pattern that signaled the very notion of "symphony" to a Parisian audience. But after the opening bars, the audience had no reason to expect to hear the *premier coup d'archet* for the rest of the work. It had served its primary purpose in getting the symphony started and shushing the audience. But Mozart playfully filled the entire movement with references to that opening gesture, so that it is never absent long: a brilliant demonstration that even the most hackneyed stereotype can become a fresh, new idea in the hands of a genius. And the Parisian audience, to its

credit, recognized this fact.

The Andante also found favor during the performance, especially with knowledgeable musicians, though Le Gros felt that it was too complex to win real public approval. Mozart therefore composed a second Andante. His final judgment was "Each is good in its own way—for each has a different character. But the last pleases me even more." The two Andantes for this movement survive, one in Mozart's autograph score, the other in a printed edition of the parts published by Sieber in Paris. The one almost always performed is the manuscript version, which most people believe to be Mozart's later Andante, though there is still some dispute on this point. In any case, we have the composer's word that he considered both slow movements to be worthy.

The last movement is another of Mozart's delicious jokes on the Paris audience. He had noticed that last movements also started *forte* (if only to hush the conversation that followed the applause between movements). But he caught the audience off-guard with a rushing figure in the second violins followed by a gentle, off-the-beat sigh in the first violins, while no one else plays. The gambit worked: "the audience, as I expected, said 'hush' at the soft beginning, and when they heard the *forte*, began at once to clap their hands." Even more daring was the second theme, a *fugato* which must have struck the pleasure-loving Parisians as frightfully learned—yet Mozart wears his contrapuntal learning so lightly that we never for an instant lose our admiration of his

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sense of timing. Clearly the *Paris* Symphony is one of those fortunate works that perfectly gauges its audience's ability to follow. We still delight in Mozart's wit and quicksilver brilliance as did the Parisians at the Concerts Spirituels performance in 1778.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 23 in A, K.488

Mozart completed the A major piano concerto, K.488, on March 2, 1786, and presumably played it in Vienna soon after. The American premiere took place in the Boston Music Hall on December 19, 1878, at a concert of the Harvard Musical Association under the direction of Carl Zerrahn; H.G. Tucker was the piano soloist. Nikolai Orloff was soloist for the first Boston Symphony performances, on February 8 and 9, 1929, under Serge Koussevitzky. Boris Goldovsky was soloist for the first Tanglewood performance of this concerto, on July 13, 1956, under the direction of Pierre Luboshutz. Keith Jarrett was soloist for the most recent Tanglewood performance on August 20, 1995, under the direction of Dennis Russell Davies. The orchestra includes one flute, two clarinets, two bassoons, two horns, and strings. (The composer suggested in a letter that in the absence of clarinets, their lines might be cued into the violin and viola parts.) Mozart wrote his own cadenza into the autograph at the proper place.

Figaro was the big project for the spring of 1786, and it was ready for performance on May 1, but Mozart repeatedly interrupted himself, dashing off his one-actor *The Impresario* for a party at the Imperial palace at Schönbrunn, and writing three piano concertos, presumably for his own use that year. The A major is the middle one of the three, being preceded by the spacious E-flat, K.482, completed at the end of December, and being followed just three weeks later by the sombre C minor, K.491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one flute plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K.595 in B-flat (January 1791), it is the most chamber-musical of Mozart's mature piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great violin sonata, K.526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement is music of lovely and touching gallantry. Its second chord, darkened by the unexpected G-natural in the second violins, already suggests the melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart scores them. He begins both with strings alone. The first he continues with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first passage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute-and-a-half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An "*adagio*" marking is rare, too, and this movement is an

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altogether astonishing transformation of the *siciliano* style. The orchestra's first phrase harks back to "*Wer ein Liebchen hat gefunden*" ("He who has found a sweetheart"), Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem-steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous C major concerto, K.467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.

After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.

—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has recently published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.*

Wolfgang Amadè Mozart
"L'amerò, sarò costante," from *Il re pastore,* K.208

Mozart composed the serenade Il re pastore *("The shepherd king") in March and April 1775 for a performance in Salzburg during a royal visit by Archduke Maximilian; the performance took place on April 23. No. 10 in the score, the aria "L'amerò, sarò costante," is the most famous number in the work. The first Boston Symphony performance of this aria was given in October 1889, with Connie Moore Lawson under the direction of Arthur Nikisch. There have been two previous Tanglewood performances: with Jeanette Scovotti under Erich Leinsdorf's direction on July 12, 1963, and with Judith Blegen under Eduardo Mata's direction on July 11, 1976. In addition to the soprano soloist, the aria calls for two each of flutes, English horns, bassoons, and horns, plus solo violin and strings.*

Royal visits always produced a bustle of activity at aristocratic courts. In addition to all the usual amenities expected of a host for the physical comfort of a royal guest, there was also the question of entertainment. When the Archduke Maximilian spent a few days in Salzburg in April 1775 after visiting his sister Marie Antoinette in Paris, the Archbishop Colloredo planned a series of special events for him, including an opera commissioned for the occasion from his prize employee, the nineteen-year-old Mozart, who had only just returned from Munich on March 7, 1775, and who therefore probably had no more than six weeks to compose the opera and prepare its performance. We know almost nothing about the performance, except that a celebrated male soprano, Tommaso Consoli, was imported from Munich for the principal role. It is even possible that the work was given in concert form, rather than with costumes and scenery, since the Archbishop's diary referred to his having attended a "cantata" by Mozart on April 23. Thus, *Il re pastore* has been called everything from an opera to a serenade, a pastorale, or a dramatic cantata.

The work sets a libretto by Pietro Metastasio, the court poet in Vienna, whose elegant, noble, and poetic opera librettos were so popular that some of them were set by as many as seventy composers! *Il re pastore* was set more than fifteen times, ten of them before Mozart tackled the subject. The plot of the opera involves various complex entanglements, but suffice to say here that the shepherd Aminta discovers that he is the legitimate king of Sidon and is to be returned to the throne by Alexander the Great,

who has overthrown the tyrant Straton. Aminta is deeply in love with Elisa, and, at a climactic moment in the opera, it appears as if Alexander will require that he marry the daughter of the deposed tyrant for political peace. In the most famous and elaborate aria of the work, Aminta sings of his faithful love for Elisa—which, with the customary happy endings of the Metastasian operas, he will be able to enjoy.

—S.L.

MOZART, "L'amerò, sarò costante," from "Il re pastore"

L'amerò, sarò costante,
fido sposo e fido amante,
sol per lei sospirerò.
In sì caro e dolce oggetto
la mia gioia, il mio diletto,
la mia pace io troverò.

I shall love her, I shall remain constant,
a faithful spouse and faithful lover;
only for her will I sigh.
In this object so dear and sweet,
I shall find my joy,
my delight, and my peace.

Wolfgang Amadè Mozart
Concert aria, "Voi avete un cor fedele," K.217

Mozart composed the aria "Voi avete un cor fedele" to be substituted for the original in a performance of Galuppi's opera "Le nozze di Dorina." His manuscript is dated October 26, 1775. This is the first performance by the Boston Symphony Orchestra. In addition to the soprano soloist, the score calls for oboes and horns in pairs, plus strings.

The singer ruled in the opera of Mozart's day. Composers existed merely to serve their bidding. If the singer didn't like an aria in a given opera (perhaps because it was too difficult—or too easy!), either the original composer or any composer conveniently available might be called in to make repairs. It also often happened that, for whatever reason, an opera would be considerably adapted from its original form for a production in another place. Possibly the cast requirements were too large, so that it would be rewritten to cut the unnecessary characters. Or the libretto might be regarded as old-fashioned and need updating, which would require new or different music. This was a long way from the modern view that an opera is a work of art, the musical and theatrical demands of which should be taken seriously; rather it was a form of popu-



lar theater that could be adapted at will, so long as the results "worked." And the poor composer, if he even knew what had happened to his work, had little to say about it all. In any case, we can pity the hapless composer who suddenly finds himself in unanticipated competition with Mozart through the chance of having one of Mozart's arias inserted into an already completed opera.

Though we have almost no information about the production of Galuppi's opera *Le nozze di Dorina* ("Dorina's Wedding") in Salzburg in 1775, we can be reasonably sure that the plot had been simplified, because Carlo Goldoni's original text for Dorina's aria "Voi avete un cor fedele" was originally addressed teasingly to *two* suitors. In Mozart's setting, the text has been adapted to refer to just one. The aria is shaped as a rondo, with the opening Andantino grazioso in G returning twice, each time slightly shorter, contrasting with an Allegro in D with different coloratura each time it returns. The concluding Allegro functions as a kind of coda.

—S.L.

MOZART, Concert aria, "Voi avete un cor fedele," K.217

ANDANTINO GRAZIOSO

Voi avete un cor fedele,	You have a faithful heart,
come amante appassionato;	like a passionate lover;
ma mio sposo dichiarato,	but, my declared groom,
che farete? cangerete?	what will you do? Will you change?
dite, allora che sarà?	Tell me, then, what will happen?
mantenete fedeltà?	Will you preserve your fidelity?

ALLEGRO

Ah, non credo!	Ah, I don't believe it!
Già prevedo,	I already foresee
mi potreste corbellar.	that you could fool me.
Non ancora,	Not now,
non per ora,	not for now,
non mi vuò di voi fidar.	I will not place my trust in you.
—after Goldoni	*—translation by S.L.*

Wolfgang Amadè Mozart
Symphony No. 36 in C, K.425, *Linz*

Incredible though it seems, Mozart composed the Linz *Symphony in something like four days, beginning some time after his arrival in Linz at 9 a.m. on October 30, 1783, and having it ready for performance by November 4. The first United States performance was given by the Orchestral Union under the direction of Carl Zerrahn at the Boston Music Hall on March 28, 1860. Georg Henschel led the first Boston Symphony performances of the* Linz *Symphony on November 16, 1882, in Providence, Rhode Island, and then on the next two days in Symphony Hall. Serge Koussevitzky led the BSO's first Tanglewood performance on July 17, 1949. Kurt Masur led the orchestra's most recent Tanglewood performance on August 11, 1985. The* Linz *Symphony is scored for two each of oboes, bassoons, horns, and trumpets, with kettledrums and strings.*

Linz is Austria's third largest city, industrial, not especially attractive, but renowned for a heady chocolate, almond, and jam cake, and for this symphony of Mozart's. Wolfgang and Constanze Mozart visited there for three weeks in the fall of 1783 as guests of Count Johann Joseph Thun, an old friend of the Mozart family. They had gone from Vienna to Salzburg to present Constanze to Wolfgang's father and in the hope of reconciling him to their marriage. Leopold Mozart, however, was adamantly diffi-



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cult, and the young couple, unhappy about the storm clouds *chez Papa*, were relieved to get away. When they got to Linz after stops at Vöcklabruck, Lambach (where Mozart arrived just in time to accompany the *Agnus Dei* at Mass), and Ebelsberg they were met at the city gates by a servant of the Thun household, to make sure they not stop at an inn, but go instead to the family's house in Minorite Square. A concert was arranged to take place in the theater on Tuesday, November 4, and since Mozart, as he reported next day in a letter to his father, had no symphony with him, he had to "work on a new one at head-over-heels speed."

It is a grandly inventive work that Mozart made in such a hurry. For the first time, he begins a symphony with a slow introduction, declamatory at first, then yielding and full of pathos, and cannily creating suspense. The Allegro to which it leads is energetic, festive, with a touch of the march about it. And how delightful the first theme is, with those slow notes that so carefully fail to prepare us for the sudden rush of the third and fourth bars. Only the recapitulation—more of a repeat than the continuation of development we are apt to expect from Mozart at this point in his life—reminds us of the daunting deadline against which he wrote.

The "adagio" is modified by "Poco," but to have a slow movement be any kind of Adagio at all is rare enough in Mozart. Touched by the six-eight lilt of the *siciliano*, it is in F major, but yearns always for minor-mode harmonies. It seems to look ahead to the wonderful slow movement—plain "Adagio" and quite openly in a minor key—of the A major piano concerto, K.488, written two-and-a-half years later.

The minuet is courtly, and the Trio, with its delicious scoring for oboe an octave above the violins and for bassoon an octave below (or sometimes in canon and sometimes a sixth below), is demurely rustic. The finale brings back the first Allegro's exuberance, but in heightened form.

—Michael Steinberg



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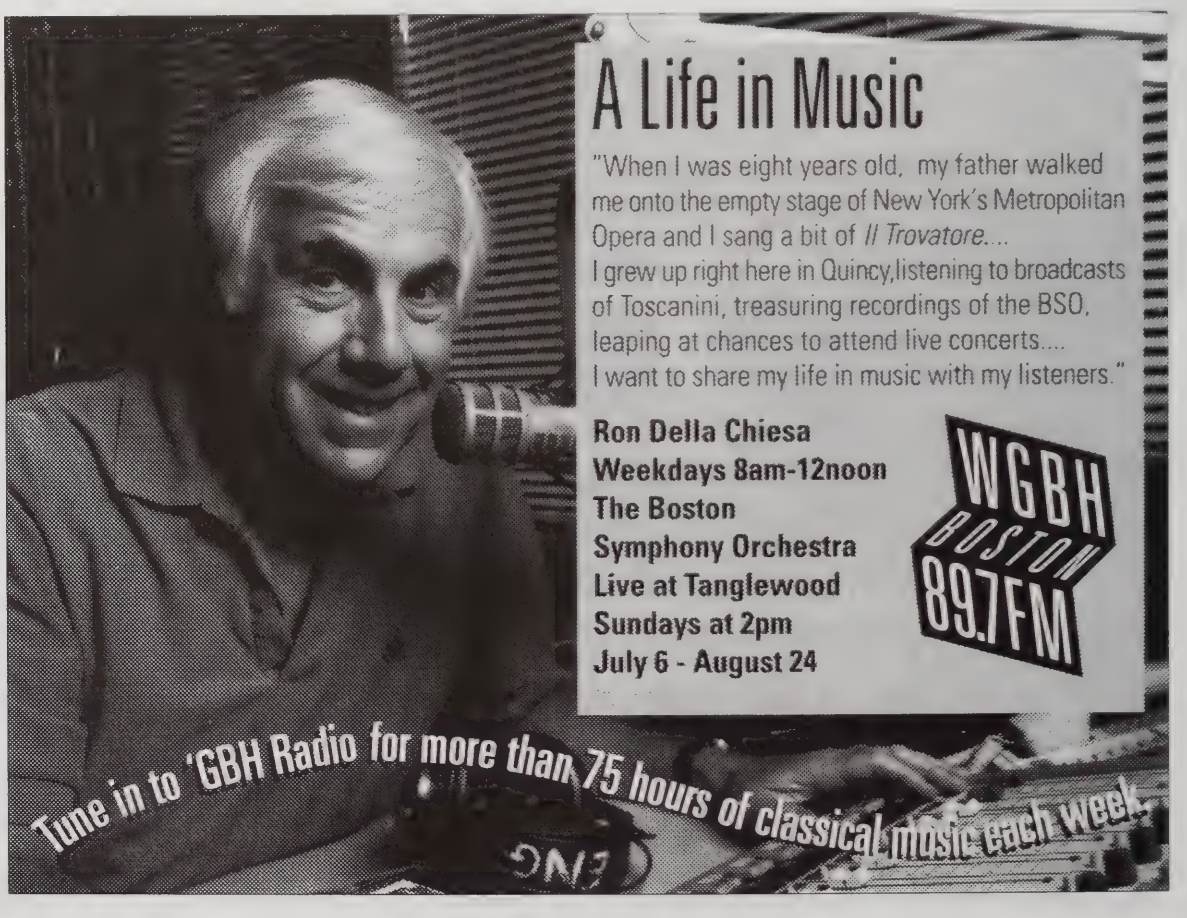
ARTISTS

For a biography of **James Conlon**, see page 33.

Ignat Solzhenitsyn



At the age of twenty-three, Ignat Solzhenitsyn is already enjoying an active career as both pianist and conductor. Making his Boston Symphony debut this week at Tanglewood, he has appeared as soloist in recent seasons with the Montreal, Detroit, Baltimore, Cincinnati, and National Symphony orchestras, as well as the Orchestre de Paris, the St. Petersburg (formerly Leningrad) Philharmonic, and the Orchestra of St. Luke's. He has worked with such distinguished conductors as André Previn, Charles Dutoit, Mstislav Rostropovich, Krzysztof Penderecki, David Zinman, and Lawrence Foster. He has given recitals throughout the United States, Central America, Japan, and Europe, including such major musical centers as London, Moscow, Tokyo, Milan, and St. Petersburg. An avid chamber musician, he has been a regular participant at the Marlboro Festival and at the Evian Festival in France, where he performed with the Emerson Quartet. Mr. Solzhenitsyn recently performed as piano soloist with Wolfgang Sawallisch and the Philadelphia Orchestra at Carnegie Hall, as well as in the opening of the Philadelphia Orchestra's 1995-96 season. Future engagements include the Seattle, Oregon, Dallas, and Barcelona symphony orchestras under Gerard Schwarz, James DePreist, Jaime Laredo, and Leopold Hager, the Los Angeles Philharmonic, and the Israel Philharmonic with Herbert Blomstedt. In the 1996-97 season he appeared again at Carnegie Hall, with Charles Dutoit and the Montreal Symphony. Ignat Solzhenitsyn was recently appointed associate conductor of the Concerto Soloists Chamber Orchestra, which he has conducted in its subscription series in Philadelphia, for children's concerts, and in tours around the United States. A winner of the 1994 Avery Fisher Career Grant, Mr. Solzhenitsyn studied piano with Maria Curcio in London, and with Gary Graffman; he studied conducting with Otto-Werner Mueller at the Curtis Institute of Music.



Ying Huang



Making her Boston Symphony debut this week, Chinese soprano Ying Huang was chosen from more than 200 candidates to portray the title role in the film version of Puccini's *Madama Butterfly*, directed by Frédéric Mitterand and under the musical direction of James Conlon, that had its premiere in Paris in November 1995. Her Western concert debut took place in March 1995, in Poulenc's *Stabat Mater* with the Gürzenich Orchestra of Cologne under Mr. Conlon's direction. Her United States debut, at the 1995 Cincinnati May Festival, featured her in that same work, as well as in Orff's *Carmina burana.* She returned to the May Festival in 1996, followed immediately by her debut with the Chicago Symphony Orchestra in Mahler's Symphony No. 8 under Christoph Eschenbach's direction. Appearances last summer included debuts at Canada's Festival de Lanaudiere with Charles Dutoit and the Montreal Symphony as well as at the Festival de St. Florent de Vieil and the Festival Musiques au Coeur in France. In December 1996 Ms. Huang joined Plácido Domingo and Michael Bolton for "Christmas in Vienna," a television special that was shown around the world and will be released on compact disc and video by Sony. Her 1996-97 season continued with her stage opera debut as Nannetta in Cologne Opera's new production of Verdi's *Falstaff.* Appearances with orchestra in 1996-97 included concerts with the Hong Kong Philharmonic, Scottish Chamber Orchestra, the Gürzenich Orchestra, and the Cincinnati Symphony at the May Festival. Following her debuts this summer with the Boston Symphony and New York's Mostly Mozart Festival, her plans for 1997-98 include concerts with the Houston Symphony and Fort Worth Symphony, a United States tour with the Chamber Music Society of Lincoln Center, recitals, and recordings of works by Haydn and Richard Blackford. Ying Huang graduated from the Shanghai Conservatory of Music in 1992. In July that year she was introduced to the West when she won second prize at the nineteenth Concours International de Chant de Paris. Besides touring throughout the People's Republic of China, she appears regularly with the Shanghai Philharmonic Orchestra as a soloist in Italian opera. Ms. Huang has also performed in North Korea and Taiwan, where she was billed top singer of the People's Republic of China in September 1993. Ms. Huang has signed an exclusive recording contract with Sony Classical. In addition to the sound track of *Madama Butterfly,* she can also be heard in her first aria recital, with James Conlon conducting the London Symphony Orchestra.

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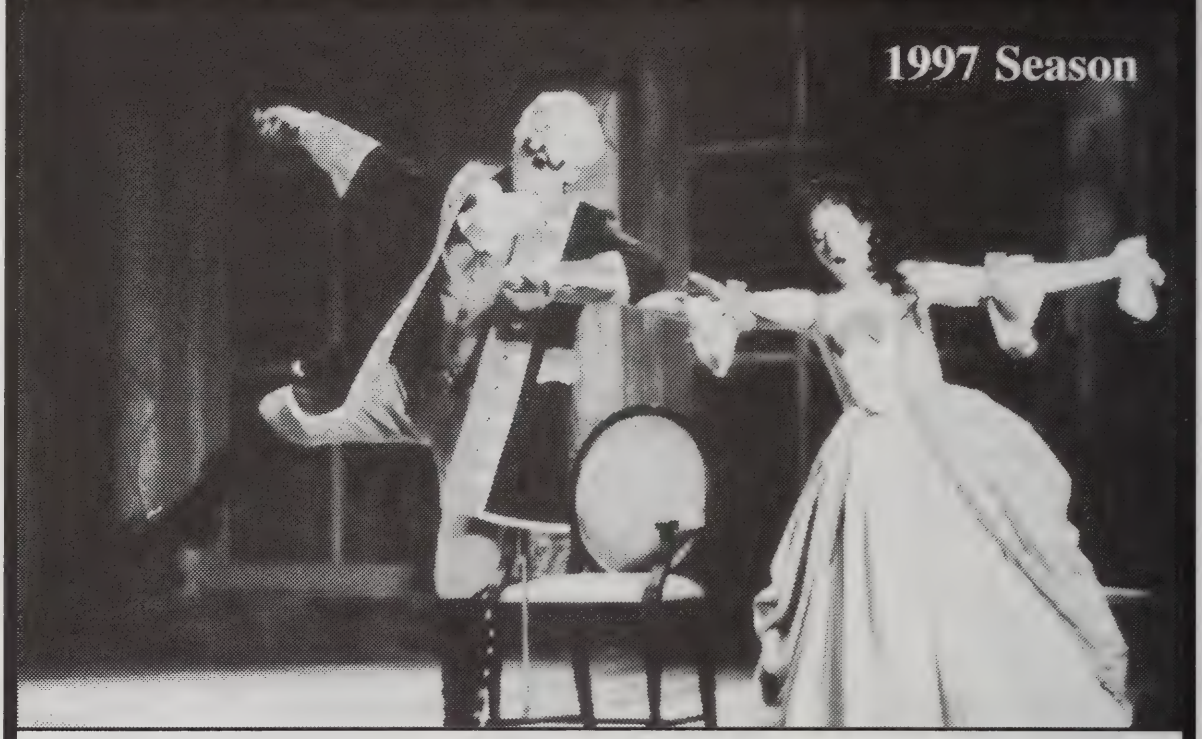
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POPS AT TANGLEWOOD

BOSTON POPS ORCHESTRA

KEITH LOCKHART, CONDUCTOR

112th SEASON

For the benefit of the Boston Symphony Orchestra Pension Fund

Tuesday evening, July 22, 1997, at 8:30

ARTISTS

In February 1995 **Keith Lockhart** was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his third Pops season, Mr. Lockhart has conducted more than 150 concerts; made sixteen television shows; led three national tours and his first overseas tour with the Boston Pops Esplanade Orchestra; made his Carnegie Hall debut with the Boston Pops Orchestra; and released to great acclaim *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, his first recording with the Boston Pops Orchestra on RCA Victor. Their just-released second album, *American Visions*, entered *Billboard*'s Crossover chart at number four. Their third album will be a collection of traditional and contemporary Celtic music.

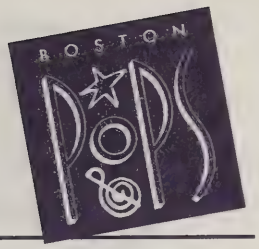
Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He made his Boston Pops debut in June 1993. With his appointment as Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. He is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler began his tenure. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In May 1996 he was awarded an honorary doctorate from the Boston Conservatory.

On June 8, 1997, **Jon Nakamatsu** was named Gold Medalist of the Tenth Van Cliburn International Piano Competition. The California native, who is twenty-eight years old, is also the first American in sixteen years to win the competition. Among the prizes he was awarded are two years of international concert engagements and career management, a solo recording to be released this fall, and a Carnegie Hall recital debut during the 1998-99 season. First prize-winner of the 1995 U.S. National Chopin Competition, Mr. Nakamatsu recently gave recitals at both Lincoln Center's Alice Tully Hall and the Kennedy Center in Washington, D.C. Additional recital engagements have included appearances at the Kravis Center in West Palm Beach, Davies Symphony Hall in San Francisco, Franz Liszt Academy in Budapest, and Dvořák Hall in Prague. He has toured Eastern Europe as soloist with the Brno and Budapest Concert orchestras and has also appeared with the Florida Philharmonic under the direction of Stanislaw Skrowaczewski, the Redlands Symphony, and the Stockton Symphony. A graduate of Stanford University with a bachelor's degree in German studies and a master's degree in education, he has studied privately with Marina Derryberry since the age of six. He made his Boston Pops debut earlier this month at Symphony Hall.

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. During the past few years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their widows. Pension Institution income is derived from Pension Fund concerts, from Open Rehearsals at Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Tuesday evening, July 22, 1997, at 8:30, at Tanglewood



SPONSORED BY LEXUS

Hymn to New England, from *New England Time Capsule* — Williams

Savannah River Holiday — Nelson

Piano Concerto No. 1 in G minor, Opus 25 — Mendelssohn
Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace
JON NAKAMATSU

INTERMISSION

Theme from *The Magnificent Seven* — E. Bernstein

Selections from *Victor/Victoria* — Mancini
The Shady Dame from Seville—Crazy World—
You and Me—Le Jazz Hot

Selections from *Beauty and the Beast* — Menken-Ramin
Prologue—Belle—Be Our Guest—
Beauty and the Beast

Medley from *Cats*
Memory — Lloyd Webber-Stevens
Jellicle Ball — Lloyd Webber-Cullen

A Tribute to Glenn Miller

In the Mood — Garland-Osser
Sunrise Serenade — Carle-Hayman
Runnin' Wild — Grey/Wood/Gibbs-Nestico

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—
Hound Dog

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Edward and Bertha C. Rose Chair
Lucia Lin
Leo Panasevich
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Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
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*Jennie Shames
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§ Substituting, Tanglewood 1997

§ Joseph Conte
§ Alexander Romanul

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Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

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Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce

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Lawrence Wolfe
Charles and JoAnne Dickinson Chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§ Joseph Holt

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§ Marianne Gedigian
Fenwick Smith

Piccolo
§ Linda Toote

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Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Saxophone
§ Michael Monaghan

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Richard Ranti
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Gregg Henegar

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Roberta and Stephen R. Weiner Chair
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Tuba
Chester Schmitz

Timpani
Timothy Genis

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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried,* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their bud-



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

get, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to re-

A "Special Focus" Exhibit at the Tanglewood Visitor Center:
HEINZ WEISSENSTEIN'S TANGLEWOOD



Mary H. Smith

In 1938, at the age of twenty-seven, Heinz Weissenstein fled Nazi Germany for the United States with five dollars in his pocket and a Leica camera around his neck. His first summer in the United States was spent as a photography counselor at a children's camp in the Berkshires close to the Tanglewood estate where the Boston Symphony had begun holding its annual music festival two years earlier. A music lover, he was drawn to the festival and, in time, became Tanglewood's offical photographer. Mr. Weissenstein founded Whitestone Photo with studios in Lenox and New York City. When he passed away last year at the age of eighty-four, Heinz Weissenstein left behind a legacy of photographs that span forty-five years of Tanglewood's history. A selective exhibit of his photographs is currently on view at the Tanglewood Visitor Center.

The exhibit was mounted by the Boston Symphony Orchestra Archives with the assistance of the Historical Preservation Committee of the BSAV at Tanglewood. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Boston Symphony extends its thanks to Charlotte and Peter Weissenstein for making these photographs available. The photograph here shows Heinz Weissenstein, wearing camera and bow tie, flanked by three Tanglewood luminaries—Leonard Bernstein, Gunther Schuller, and Seiji Ozawa.

Tanglewood program photo credits: Boston Symphony Archives, Roger Farrington, William Mercer, Lincoln Russell, Walter H. Scott, Christian Steiner, Whitestone Photo

place the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. In addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend of jazz has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his thirteenth year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world. In 1994, the Tanglewood Music Center entered a new era with the opening of Seiji Ozawa Hall, which—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—now serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall and the opening of the Leonard Bernstein Campus, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

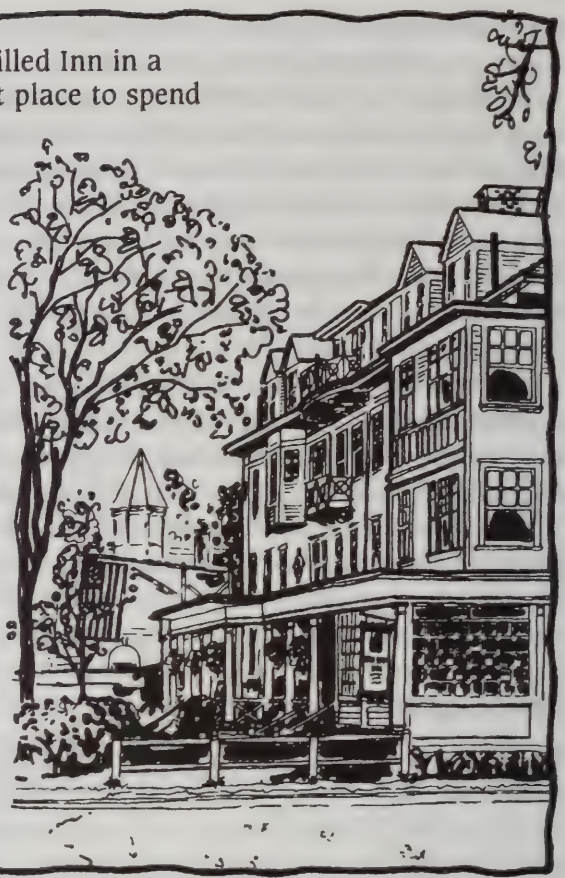
The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings

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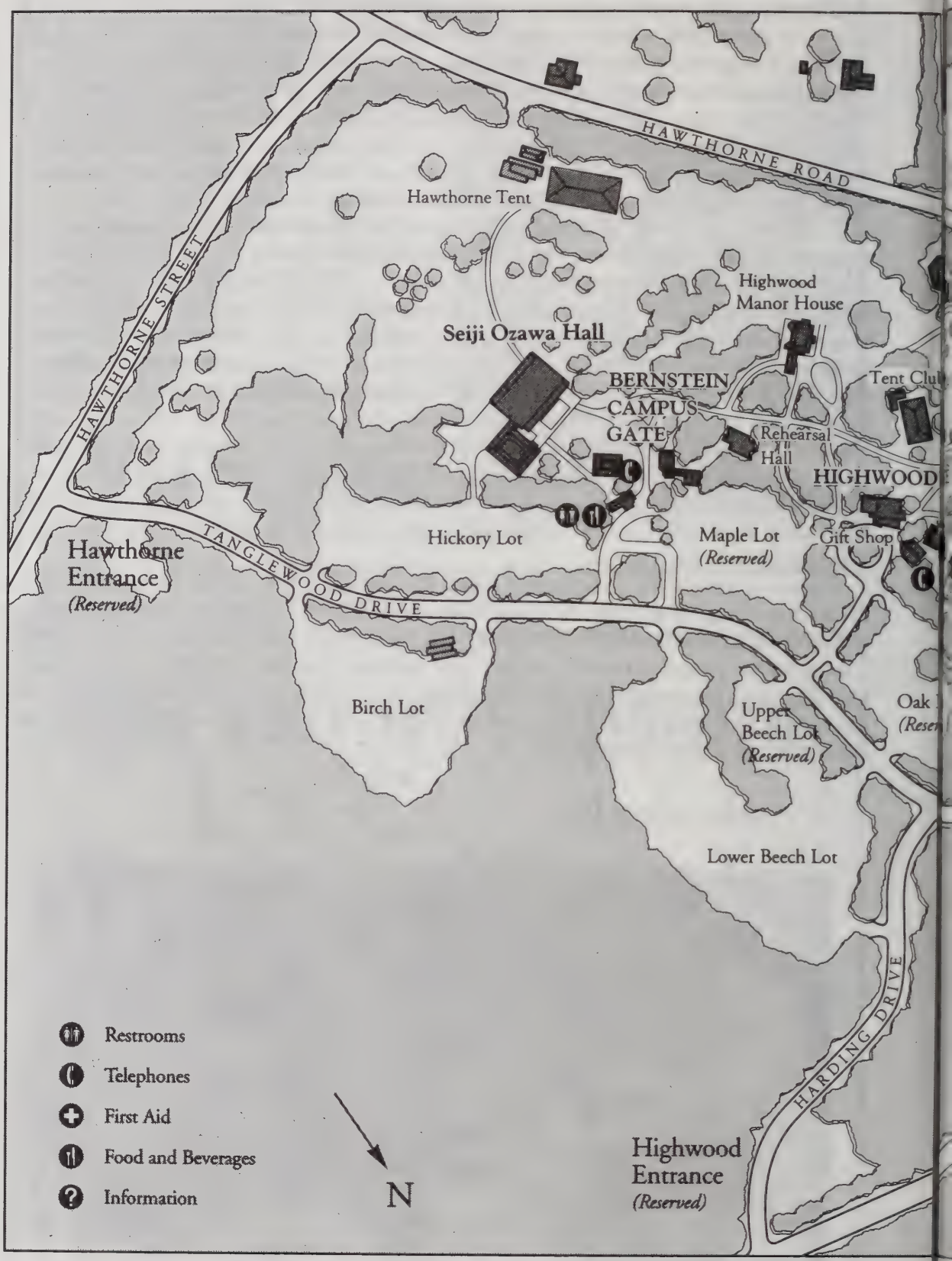
Throughout the summer the Tanglewood Music Center Orchestra performs in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

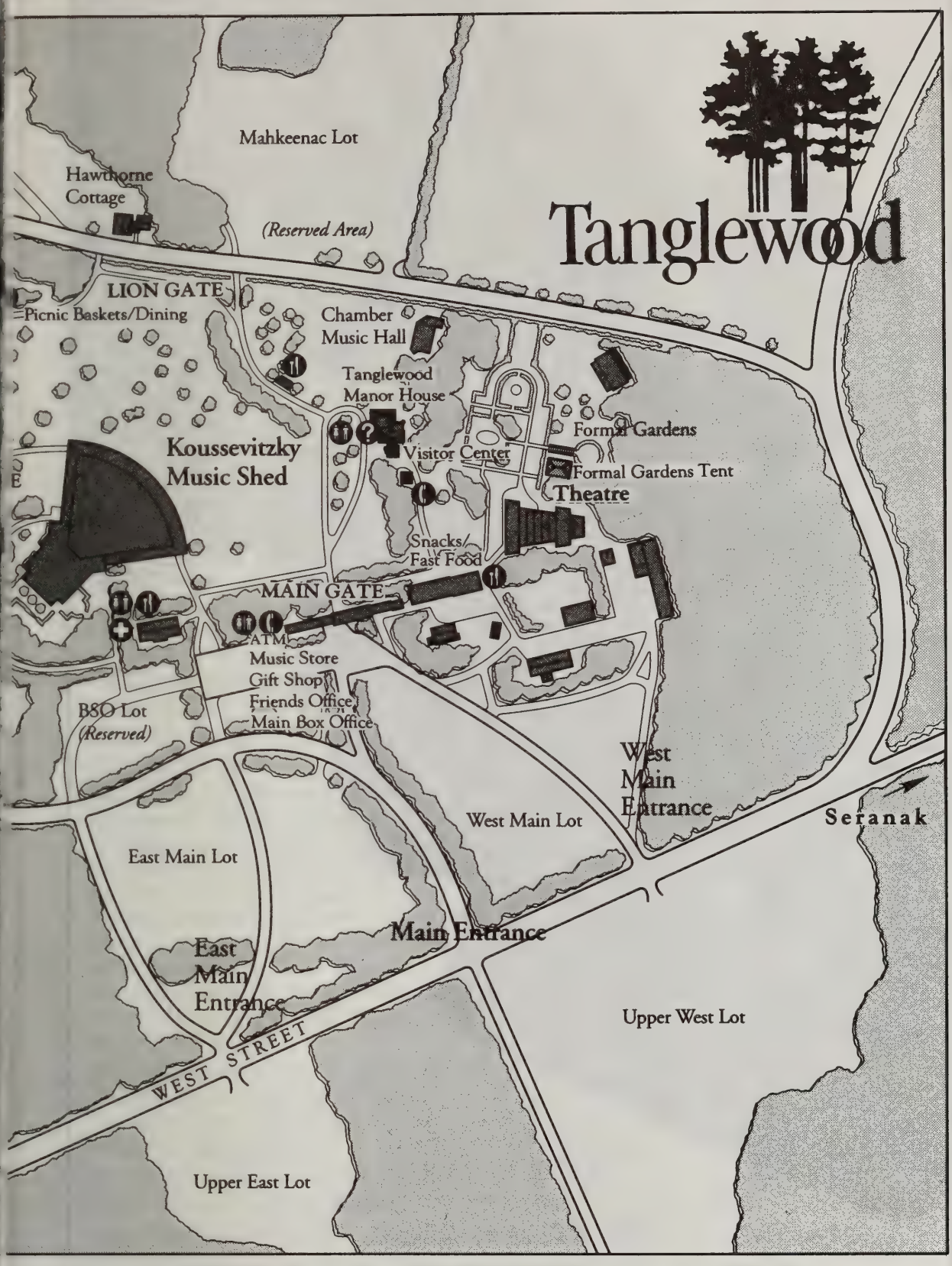
Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performmance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians; with a variety of programs for performers, composers, and visual artists.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
HIGHWOOD
Tent Club
Hickory Lot
Maple Lot
(Reserved)
Gift Shop
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Oak
(Reser
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

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IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall. Also please note that smoking on the lawn is restricted to cigarettes. In addition, smokers are respectfully requested to sit where their smoking will not disturb other patrons.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-1940. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-800-274-8499, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413)733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Please note that there is a service charge for all tickets purchased by phone.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $13 and available at the Tanglewood box office. Beginning this year, Tanglewood offers a half-hour pre-rehearsal talk about the program free of charge to ticket holders, beginning at 9:30 in the Shed.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

AUDIO SYSTEMS FOR THE HEARING IMPAIRED (portable FM-radio receivers with earphones) are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall. Please speak with an usher for more information.

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MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9:30am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9:30 to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



REST ROOMS, WATER FOUNTAINS, AND PAY PHONES, INCLUDING FACILITIES FOR THE HANDICAPPED, may be located on the map in the preceding pages.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Ozawa Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

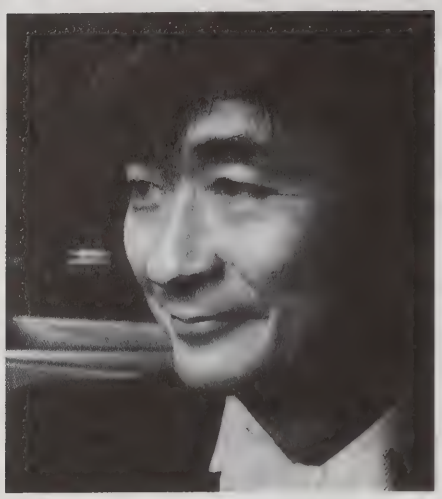
The Boston Symphony Orchestra is funded in part by the National Endowment for the Arts, and by the Massachusetts Cultural Council, a state agency.
The Tanglewood Music Center is supported in part by the National Endowment for the Arts and by the Helen F. Whitaker Fund.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions to be represented in the 1997-98 season by new works from Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco

Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

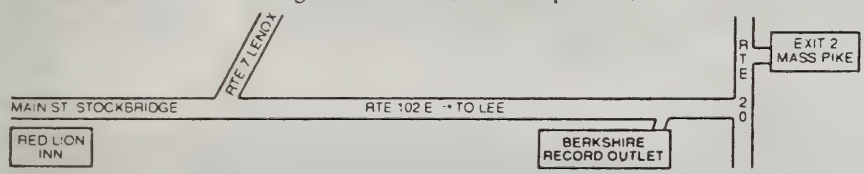
Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. New on RCA Victor Red Seal is Fauré's *Requiem,* with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus. EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream,* with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame,* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem,* with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra,* Prokofiev's *Peter and the Wolf,* and Saint-Saëns' *Carnival of the Animals,* also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

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SEIJI OZAWA
Music Director

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Bernard Haitink
Principal Guest Conductor

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‡*On sabbatical leave*
°*On leave*
§*Substituting, Tanglewood 1997*



*Jerome Patterson
Charles and JoAnne Dickinson chair
*Jonathan Miller
Rosemary and Donald Hudson chair
*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity
*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses
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Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
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Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
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Acting Principal
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Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
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Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
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English Horn
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Beranek chair, fully funded in perpetuity

Clarinets
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Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
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Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

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Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
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Associate Principal
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Principal
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Douglas Yeo

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Chester Schmitz
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Sandra Pearson

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 116th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through the BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for



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half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-third season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Peter Lieberson, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Symphony Hall, September 1989


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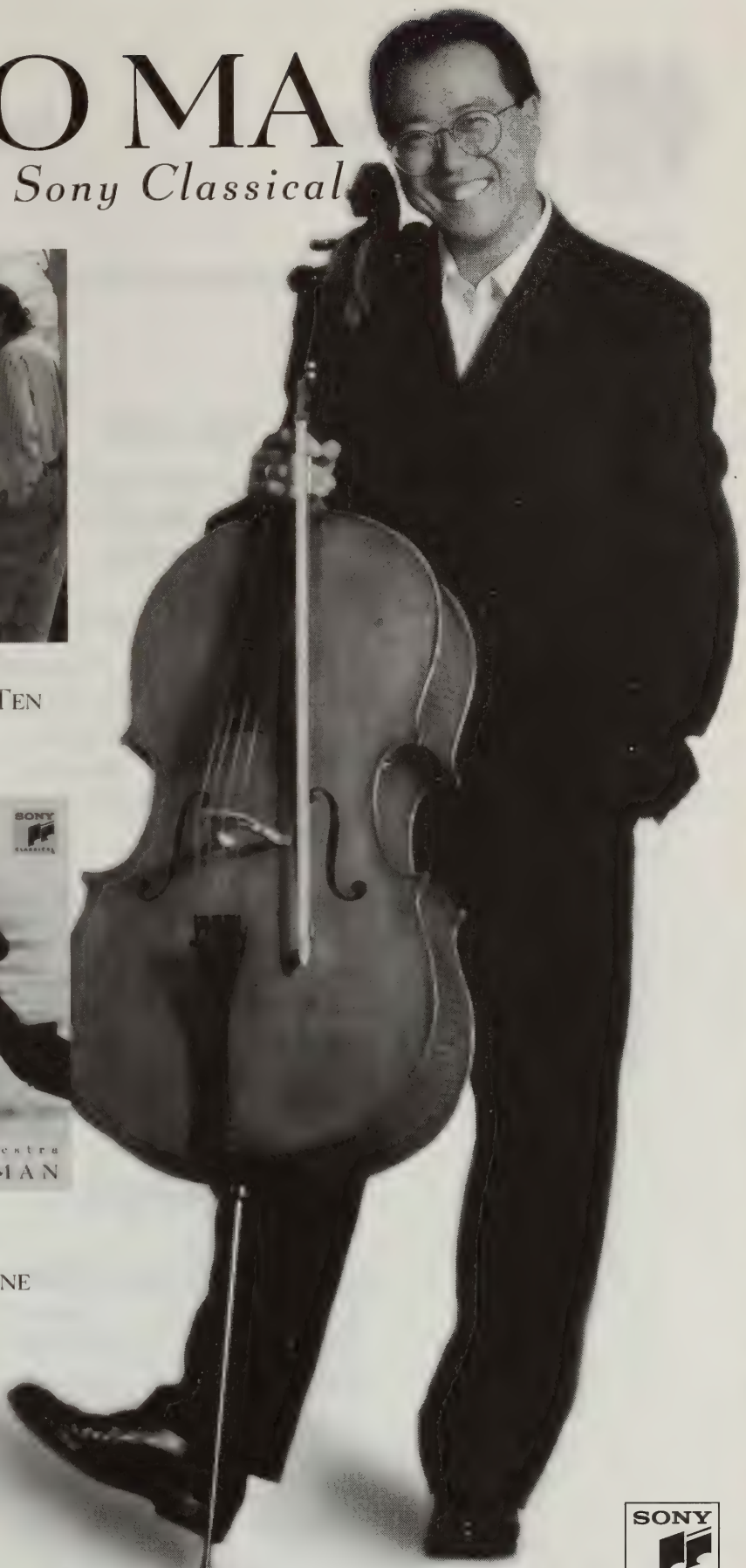
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SEIJI OZAWA HALL

Wednesday, July 23, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

YO-YO MA, cello

J.S. BACH

The Six Suites
for unaccompanied cello
(Concert I)

Suite No. 1 in G, BWV 1007

Prélude
Allemande
Courante
Sarabande
Menuett I; Menuett II
Gigue

Suite No. 2 in D minor, BWV 1008

Prélude
Allemande
Courante
Sarabande
Menuett I; Menuett II
Gigue

INTERMISSION

Suite No. 3 in C, BWV 1009

Prélude
Allemande
Courante
Sarabande
Bourrée I; Bourrée II
Gigue

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Tanglewood
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SEIJI OZAWA HALL
TANGLEWOOD

Sunday, July 27, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

YO-YO MA, cello

J.S. BACH

The Six Suites
for unaccompanied cello
(Concert II)

Suite No. 4 in E-flat, BWV 1010
- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée I; Bourrée II
- Gigue

Suite No. 5 in C minor, BWV 1011
- Prélude
- Allemande
- Courante
- Sarabande
- Gavotte I; Gavotte II
- Gigue

INTERMISSION

Suite No. 6 in D, BWV 1012
- Prélude
- Allemande
- Courante
- Sarabande
- Gavotte I; Gavotte II
- Gigue

Notes

On the face of it, composing music without accompaniment for a solo instrument generally perceived as capable of playing only melodies would seem to be an exercise in futility. How can there possibly be any variety of texture? Any harmonic interest? It is an exercise that composers have cheerfully accepted as a challenge for centuries—and the results, in turn, become a challenge to performers. Certain techniques have been developed in a kind of *trompe-l'oreille*, to "fool the ear" into hearing several musical lines, just as *trompe-l'oeil* paintings fool the eye into thinking that a flat surface covered with oil paints has three dimensions and tactile reality. The most important of these techniques is the rapid alternation between high and low melodic registers, to suggest two different levels of melody going along together. Often the melodic lines are built of arpeggiations in such a way that the low note suggests a bass, the high note a melody line, and any middle notes the background harmony. That is about the only way to suggest multiple lines on, say, the flute, which has a large literature of unaccompanied music. But on the violin or cello it is also possible to sound more than one note at a time by the technique of multiple-stopping (playing two or more strings at once). Before Bach, this technique had already been developed for the violin by such composers as Biber and J.J. Walther, but Bach seems to have been the first to transfer it to the cello.

The solo cello works were apparently all composed fairly early in Bach's Cöthen period (from 1717 to 1723). He made a fair copy of six works for unaccompanied violin by 1720, and the cello suites seem to be stylistically earlier, so they had probably already been composed, although they survive only in a manuscript copy made by Bach's wife Anna Magdalena at a later date.

The suite in Bach's day was a collection of dances that normally included a standardized group of four (allemande, courante, sarabande, and gigue), though in practice Bach usually (as here) added a couple of others and usually also introduced the work as a whole with some sort of prelude. Bach evidently intended from the beginning to compose six works and then to drop the medium forever, just as he did with the unaccompanied violin sonatas and partitas. (For that matter, six is the number of the *Brandenburg* Concertos, the sonatas for violin and harpsichord, the *English* Suites, and the *French* Suites.) It was customary in Bach's day to publish instrumental music in sets by the dozen or half-dozen; even though he did not undertake to publish most of these works, he seems to have planned them from the outset as a complete "opus," a full cycle of works of each type.

The cello suites each have the four "classical" movements of the dance suite introduced by a prelude. Moreover Bach inserts a pair of minuets into the suites Nos. 1 and 2, a pair of bourrées into Nos. 3 and 4, and a pair of gavottes into Nos. 5 and 6. In each case, these paired dances are played *alternativement*—that is, the first is the A section of an ABA pattern, the second is the B section, and then the first is repeated.

Despite this apparent overall plan, it seems likely that the last two suites originated separately from the other four. For one thing, they are longer and more difficult technically (though this could simply be an aspect of the progressive arrangement of the set). The fifth employs *scordatura* (a retuning of the instrument for special effects or technical possibilities); here the top string is tuned down from *a* to *g*. The sixth was actually written for a different kind of instrument, one with an extra string a fifth higher than the cello's top A-string. The instrument in question may have been the viola pomposa, which, according to the composer Franz Benda, Bach himself invented. But Bach did not have a *viola pomposa* until he moved to Leipzig, by which time he had already composed the sixth suite.

In any case, these six suites have long since become an essential part of every cellist's repertory. At various stages in a musician's career—or even simultaneously—they can be technical exercises, recital showpieces, or simply a repository of music for the most private and intimate communion between player and instrument.

—Steven Ledbetter

GUEST ARTIST

Yo-Yo Ma



Cellist Yo-Yo Ma's multifaceted career reflects his continual search for new ways to communicate with audiences and his own desire for artistic growth and renewal. Whether performing a new concerto, revisiting a familiar work from the cello repertoire, performing chamber music with colleagues, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside the Western classical tradition, he strives to find connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, creating programs with such artists as Emanuel Ax, Daniel Barenboim, Pamela Frank, Stephane Grappelli, Jeffrey Kahane, Young-Uck Kim, Jaime Laredo, Bobby McFerrin, Edgar Meyer, Mark O'Connor, Peter Serkin, Isaac Stern, Richard Stoltzman, and Kathryn Stott, producing music that extends beyond the boundaries of a particular genre, classical or otherwise. One of Mr. Ma's goals is to understand and demonstrate how music serves as a means of communication in both Western and non-Western culture. To that end, he has taken time to improve himself in projects as diverse as native Chinese music (and its distinctive instruments) and the music of the Kalahari bush people in Africa. J.S. Bach's suites for unaccompanied cello, a cornerstone of the cello repertoire, have been part of Mr. Ma's musical life from an early age. He has performed them often in recital—including the complete cycle on several occasions—and recorded them early in his career. Over the past few years, stimulated by Albert Schweitzer's description of the pictorial element in Bach's works, Mr. Ma has been reexploring this music alongside creative artists from a variety of disciplines; these artists have been simultaneously interpreting Bach's music and responding to each other's imagination in a way that transcends any single art form. The results are being captured in a series of films—one for each suite—entitled "Inspired by Bach." Three of the suites are seen through the perspective of dance and movement, exemplified by the work of choreographer Mark Morris, Kabuki artist Tamasaburo, and ice dancers Jayne Torville and Christopher Dean. The architecture of Piranesi, through the eyes of filmmaker Francois Girard, is the starting point for the film of Bach's Cello Suite No. 2. Mr. Ma's other partners in this project include garden designer Julie Moir Messervy and Canadian director Atom Egoyan. For each film the finished performance of the suite will be preceded by a depiction of the creative process that produced the interpretation. The series will be broadcast in 1997-98 and will also be released on home video. While returning often to the standard repertoire, Yo-Yo Ma has also been working to expand the cello repertoire through performances of lesser-known music of the twentieth century and the commissioning of new concertos and recital pieces. He has been especially committed to contemporary American music, premiering works by such diverse composers as Stephen Albert, Peter Lieberson, and John Williams, whose Cello Concerto for Mr. Ma was premiered by the Boston Symphony under the composer's direction in the concert inaugurating Seiji Ozawa Hall three years ago. Mr. Ma is an exclusive Sony Classical artist; his discography of more than forty-five albums, including ten Grammy-winners, reflects his wide-ranging interests. Strongly committed to educational programs, he has worked with young musicians at Tanglewood, Marlboro, and Interlochen, but his primary touring and outreach activities are an extension of his regular performing schedule, in the form of master classes as well as more informal programs for students, musicians and non-musicians alike. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began studying the cello at four with his father and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose, at the Juilliard School. He graduated from Harvard University in 1976, where he sought a traditional liberal arts education to expand upon his conservatory training. He plays two instruments, a 1733 Montagnana from Venice and the 1712 Davidoff Stradivarius. Mr. Ma will appear with the Boston Symphony here at Tanglewood in August, playing concertos of Haydn and Christopher Rouse under the direction of Charles Dutoit.

Tanglewood
1 9 9 7

SEIJI OZAWA HALL

Thursday, July 24, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

RENÉE FLEMING, soprano
HELEN YORKE, piano

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

SCHUBERT	Lachen und Weinen, D.777
	An die Nachtigall, D.497
	Viola, D.786
	Die junge Nonne, D.828
RACHMANINOFF	V molchan'i nochi tainoi (In the silence of the secret night), Op. 4, No. 3
	Ne poi, krasavitsa, pri mne (Sing not to me, beautiful maiden), Op. 4, No. 4
	Vesenniye vodï (Spring waters), Op. 14, No. 11

INTERMISSION



DEBUSSY	*Ariettes oubliées*
	C'est l'extase
	Il pleure dans mon coeur
	L'ombre des arbres
	Chevaux de bois
	Green
	Spleen
BARBER	Nuvoletta, Op. 25
STRAUSS	Waldseligkeit, Op. 49, No. 1
	Muttertändelei, Op. 43, No. 2
	Cäcilie, Op. 27, No. 2

Helen Yorke plays the Steinway piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Please note that texts and translations are being distributed separately.

We tend to think of Friedrich Rückert's poetry in connection with Gustav Mahler, who composed a substantial number of his poems, including the moving songs of *Kindertotenlieder* ("Songs on the Death of Children"); but Rückert (1788-1866) was actually a slightly older member of the generation of **FRANZ PETER SCHUBERT** (1797-1828). He was a professor of oriental languages and played a major role in introducing Eastern poetic images and ideas into European literature. Schubert is the first composer who set his work to music. **Lachen und Weinen** (D.777) is from a collection of Rückert's orientalizing poems, where it appeared with the title "The Causes of Laughter and Tears." This splendid song brilliantly characterizes the quicksilver mood changes of an adolescent in love, a bit flighty, now happy, suddenly sad, yet with a poignancy for all the liveliness of the beginning and ending. **An die Nachtigall** (D.497) is a magnificent early song, full of that Romantic longing of which the nightingale became a frequent symbol; here the result is a simple but rapturous song. Schubert set a baker's dozen of the texts of Matthias Claudius, a theologian and later public official in Holstein, whose poems rejoice in life's simple pleasures, while often evoking, as well, intimations of mortality. Schubert's early maturity as a song writer came in part from setting these texts. The wonderfully quiet yearning of *An die Nachtigall,* composed in November 1816, comes in part from the out-of-key opening and from Schubert's sudden and characteristic switches to the minor as the singer sighs, "Nachtigall, ach!"

Most of Schubert's songs are quite short, two to three minutes in length, five or six at most. But he also composed a number of much longer works for solo voice and piano, most of which were narrative ballads with texts by the likes of Schiller and Goethe, and most of those were early compositions. His setting of Schiller's *Der Taucher* ("The Diver"), D.77, for instance, which lasts more than twenty minutes in performance, is such a narrative, and it is sustained by the dramatic flow of the story inherent in the

ballad, and the strong contrasts of mood that Schubert invents for its twists and turns. **Viola** (D.786), on the other hand, is a work of Schubert's maturity, and the poem—from the hand of one of the composer's close friends, Franz von Schober—might be called a lyrical, rather than a dramatic, ballad. The "plot" is almost nonexistent, a love story drawn from nature, though with obvious symbolic resonance, the tale of a lonely violet. Schubert's masterful command of harmony and the balance of tonal centers keeps the song moving through its entire length—a good quarter of an hour—and he calls upon the pianist to take an active part with some virtuosic flourishes as well. **Die junge Nonne** (D.828) deals with a situation familiar in much romantic poetry, the desire for death as a place of refuge from the storms of life. This superb song encapsulates mood, setting, and background in a remarkable theme that combines the howling storm and its thunder with the tolling of the bell, all sounds that underlie the singer's reflections. The storm rages as much in the heart of the young nun as it does in the world outside, and as she finds strength through her faith, she is able to move to the major mode, taking on the storm and challenging it in serene confidence.

* * * * *

The most widely sung repertory of romantic art song is that of German- and French-speaking composers. But increasingly, in recent years, we have discovered the work of composers who wrote in other languages. Very often these masters were the musical leaders of the burgeoning nationalism of the nineteenth century. Their song compositions frequently highlighted the great poetry of their own language and captured something essential in the national mood or character. Very often, too, these songs are colored by the special accents and rhythms of the language, whether Czech, Hungarian, Polish, one of the Scandinavian languages, or—as in the present instance—Russian.

SERGEI RACHMANINOFF (1873-1943) composed songs from his earliest years as a professional composer until just before leaving Russia at the time of the Revolution. Thereafter, evidently feeling cut off from his linguistic patrimony, he composed no more solo songs; indeed, his only vocal music after 1916 consisted of three choral songs with orchestra. Not surprisingly, Rachmaninoff's songs display a total mastery of the piano, the instrument on which he was one of the greatest masters of the century. Often he wrote accompaniments of considerable difficulty, though they offer sensitive reflection of the mood and character of the words through changes of texture and harmony. He chose poems from many of the standard representatives of Russian ro-

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manticism, though by the end of his song-writing career, he was choosing from the modern poets as well. He usually composed with particular singers in mind (including the great dramatic bass Chaliapin), but his songs have continued to resonate with a new generation of singers, and they are now among the most frequently performed of the Russian art song tradition.

Rachmaninoff's earliest success came with his graduation piece from the Moscow Conservatory, a one-act opera, *Aleko*, based on a poem by Pushkin (each of the graduating students was required to set the same libretto, but Rachmaninoff's was chosen for performance). As a result of the success of this work, the young composer sold a group of six songs to the publisher Gutheil, and these appeared as his Opus 4. The third song in this set, **V molchan'i nochi tainoi** (*In the silence of the secret night*) is richly dark in its expression of a vanished love, building to a climax of great power. The best-known song in the set is the fourth, **Ne poi, krasavitsa** (*O do not sing, beautiful maiden*), has a more varied piano accompaniment than the others, and Rachmaninoff has attempted to suggest the local coloring of Georgian folk music to fit Pushkin's text. (The tune by which he does this is strongly reminiscent of Borodin's *In the steppes of central Asia*; perhaps both were based on an actual folk melody.) Most of the twelve songs in Rachmaninoff's Opus 14 set were composed in 1896. Most of the songs are passionate in their expression and most of them require particular virtuosity of the pianist. Indeed, the eleventh song in the set, **Vesenniye vodï** (*Spring waters*), requires the pianist almost to become an orchestra; the song was, appropriately, dedicated to Rachmaninoff's former piano teacher, Anna Ornatskaya.

* * * * *

The lovely group of songs by **CLAUDE DEBUSSY** (1862-1918) known as **Ariettes oubliées** ("Forgotten little arias") was published in its final form in 1903 with a dedication to the singer who had created the principal female role in his only completed opera: "To Miss Mary Garden, unforgettable Mélisande, this music (already a little old) [is dedicated] in affectionate and grateful homage." The phrase "a little old" refers to the fact that the six songs had already appeared in print fifteen years earlier, under the somewhat clumsier title *Ariettes, Paysages belges, et Aquarelles* ("Little arias, Belgian landscapes, and Watercolors"). All six of the songs are settings of the poetry of Paul Verlaine, whose work exerted a powerful influence on the young Debussy.

Though most listeners think of Debussy primarily as a composer of orchestral music (with his one opera as a unique and magnificent excursion into a different field), it was song that predominated in his early years as a composer, in part because of his sensitivity to literature, in part because he was hired, in 1880, as the accompanist to a teacher of singing, Mme. Moreau-Sainti, and in part because of his interest in Marie-Blanche Vasnier, an educated woman with an excellent voice, to whom he dedicated a number of songs, which she at once performed. These were mostly settings of conventional love poems by relatively unimportant poets, though they no doubt had the added attraction of subtly conveying messages that the young and impoverished musician could hardly have uttered directly.

One advantage of song composition to a young composer is that it encourages him to experiment with expressive ideas to project the specific emotional quality of a poem, thus developing musical approaches that can be used at a later time in purely abstract music. Debussy took full advantage of this opportunity. Of the eighty-odd songs composed between 1875 and 1915, he wrote nearly half of them in the first decade of that forty-year period. And if there was any single influence that encouraged him to spread his wings in search of richer and more complex emotional ground, it was the poetry of Verlaine, which Debussy chose for almost a quarter of his song output. Verlaine's verses were filled with a subtle sensuousness, delicacies of meter and rhyme to which Debussy responded with his own increasingly refined and delicate touch. It was in songs like the *Ariettes* of 1888, the *Trois Mélodies* of 1891, and the *Fêtes galantes* of 1892 (a second group followed in 1904), all to Verlaine texts, that Debussy achieved his



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maturity of style.

Four of the *Ariettes oubliées* bear an epigraph, a literary comment on a literary text chosen for musical setting. These are reproduced with the texts, though Debussy did not set them to music, because he clearly felt them to be a part of the conception, of the way the songs were to be understood by singer and listener. **C'est l'extase** is almost a recitative, unfolding quietly over the rich ninth-chords, and only occasionally blossoming into an arc of song. **Il pleure dans mon coeur** bears an epigrammatic line quoted from Rimbaud, possibly intended to call explicitly to mind the tormented relationship between Verlaine and Rimbaud, who had made a dramatic flight to England together (Verlaine deserting his wife in the process), only to have a falling out that led to a fight with knives and Verlaine's later imprisonment for the attempted murder of the other poet. The child Debussy had known Verlaine's mother-in-law at the time of the incident and must have been fully aware of the situation. This song, in which the names of the two poets are linked, evokes an aching sadness for things past, but not forgotten. **L'Ombres des arbres** is an ironic play on the difference between image and reality, heightened by the taunting verse of Cyrano de Bergerac quoted in the epigram, making fun of a nightingale that sees its reflection in the river and thinks it is drowning. **Chevaux de bois** was the earliest of the songs to be composed; it offers a vivid, detailed picture of the goings-on at a Belgian country fair (this is the song that was the "Belgian landscape" of the original publication). Verlaine wrote the poem during a period of utterly irresponsible pleasure during his flight with Rimbaud. The last two songs (the "watercolors" of the first publication) offer two contrasting moods, **Green** being joyously fresh and tender, a song of love's quiet confidence, while **Spleen** is the opposite, depicting a passion that is not sure of itself or the constancy of its object. The voice, in a recitative style, gives an expressive reading of the poem, almost as if spoken by a great actor, while the piano reiterates an obstinately recurring theme suggesting the singer's obsession.

* * * * *

SAMUEL BARBER (1910-1981) completed **Nuvoletta**, a setting of a typically evocative prose text by James Joyce, on October 17, 1947. At this time he was working with soprano Eleanor Steber in preparation for the first performance of *Knoxville: Summer of 1915*, a setting of words by James Agee, with the Boston Symphony. The new piece, *Nuvoletta*, was specifically written with Steber's voice in mind, and she sang the first performance, though the date of that premiere was not documented. The text is a passage from *Finnegan's Wake* in which the daughter (Nuvoletta-Isabel-Issy) plays one of several death scenes. Joyce's complex, allusive prose is filled with punning words and fluid, subconscious images. Barber himself confessed that he did not entirely understand the text and said that the only way to approach some of the more mysterious sentences was "to set them instinctively, as abstract music, almost as a vocalise." One specific musical reference—the "Tristan chord"—was called forth by the words "as were she born to bride with Tristis Tristior Tristissimus."

* * * * *

Well before he made a reputation as a composer of symphonic poems and operas, the young **RICHARD STRAUSS** (1864-1949) was already establishing a name for himself as a song composer. He wrote most of his songs during the twenty-one-year period from 1885 to 1906. Since the composer's wife, Pauline de Ahna, was a professional singer, many of the songs were written for her. His natural flow of ecstatic melody made him as natural a composer of song as of opera, and the lyricism that pervades the stage works is equally evident in the songs. **Waldseligkeit**, composed on September 21, 1901, is one of the last Strauss songs to set a text by Richard Dehmel, whose best-known work today is probably *Verklärte Nacht* ("Transfigured Night"), which served as the inspiration and formal basis for Arnold Schoenberg's string sextet of that name. Dehmel

wrote an extensive and complicated cycle of poems that he referred to as an "erotic rhapsody," all headed by the name "Venus" associated with a descriptive adjective—"Venus Creatrix," "Venus Perversa," and so on. The poems occasionally stepped rather near the brink of what was publishable in Dehmel's day, and in one case even passed the bounds. "Venus Consolatrix," near the end of the cycle, had to be printed in the 1913 complete edition of the poet's works with a number of its lines replaced by dashes. *Waldseligkeit*, however, comes from a different sensibility, evoking a moment of hushed stillness in which the singer is entirely aware of her identity that is yet merged in the beauty of nature.

One of Strauss's special gifts—rare enough among late romantic composers—was a sense of humor, and an easygoing cheerfulness regarding human foibles which illuminated special moments in his symphonic poems (*Till Eulenspiegel* is a fine example), in his operas, and in songs like **Muttertändelei**, with its lovingly humorous depiction of a super-proud mama. The second of three songs published as the composer's Opus 43 in 1899, *Muttertändelei* was orchestrated by the composer in the following year. **Cäcilie** comes from his Opus 27, Strauss's wedding present to his bride Pauline, who sang that set of four songs in concerts with him for many years. *Cäcilie* was composed on September 9, 1894; Strauss orchestrated it in 1897. The title is the name of the poet's wife; it never appears in the song itself. It builds, through repetitions of the phrase "If you only knew...," to a fervent declaration of love. Reports of Strauss's performance at the piano relate that he could suggest the fullness and variety of an orchestra; it comes as no surprise that he would choose to rescore it for the large ensemble.

—Steven Ledbetter

ARTISTS

Renée Fleming



Making her Tanglewood debut with this recital, American soprano Renée Fleming has won a devoted following for her appearances in opera, concert, and recital, on television and radio, and on recordings. During the 1995-96 season, in which she opened the Metropolitan Opera season as Desdemona in *Otello* (a performance later televised), she signed an exclusive contract with London/Decca and was awarded the first Solti Prize of l'Académie du Disque Lyrique, recognizing her as an outstanding singer in the younger generation of recording artists. Most recently she was honored by *Musical America* as 1997 Vocalist of the Year. Ms. Fleming's 1996-97 season began with a European tour to London, Cologne, and Hanover as Donna Anna in concert performances led by Sir Georg Solti of Mozart's *Don Giovanni*, which was recorded live by London/Decca. In 1996-97 at the Metropolitan Opera she appeared in Mozart's *Così fan tutte*, Gounod's *Faust*, and Dvořák's *Rusalka*. The season also included a Carnegie Hall performance of Verdi's *Requiem* with James Levine and the Metropolitan Opera Orchestra, a New Year's Eve Gala with Zubin Mehta and the New York Philharmonic, a Classical Action benefit at Carnegie Hall with André Previn and the Orchestra of St. Luke's, and a "Live From Lincoln Center" PBS broadcast celebrating the American musical theater. Besides singing in the 1996 reopening of Paris's Palais Garnier, Ms. Fleming has also sung at such distinguished venues as La Scala, the Royal Opera House, Paris's Opéra-Bastille, the Vienna State Opera, the Rossini Festival in Pesaro, the Grand Théâtre de Genève, Glyndebourne, the Teatro Colon in Buenos Aires, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, and Dallas Opera, performing standard repertoire, new productions, and world premieres. She has performed in the world premieres of John Corigliano's *The Ghosts of Versailles* at the Metropolitan Opera and Conrad Susa's *The Dangerous Liaisons* with San Francisco Opera, and in Lyric Opera of Chicago's first performances of Carlisle Floyd's *Susannah*. Past orchestral appearances have included the Berlin Philharmonic, the Chicago Symphony, the Houston Symphony, the Atlanta Symphony, the Toronto Symphony, the Orchestra of St. Luke's, and the Vienna Philharmonic, among others. Recitals have brought her to New York, Chicago, London, Paris, Prague, Edinburgh, Fort Worth, and Washington, D.C. Ms. Fleming's recordings include a

Mozart aria collection entitled "Visions of Love" with Sir Charles Mackerras and the Orchestra of St. Luke's, a Schubert album with Christoph Eschenbach at the piano, and Mozart's *Così fan tutte* under Sir Georg Solti, all on London/Decca; Strauss's Four Last Songs and other Strauss songs with Mr. Eschenbach and the Houston Symphony, on RCA Victor Red Seal; and Rossini's *Armida* and Massenet's *Hérodiade* on Sony Classical. Future recordings include a collection of arias and scenes with Sir Georg Solti and the London Symphony, a collection of *bel canto* arias, Massenet's *Thaïs*, and live recordings of Mendelssohn's *Elijah* and Mozart's *Don Giovanni*. Her televised appearances have included James Levine's 25th Anniversary Gala at the Metropolitan Opera, Met telecasts of *Otello* and *The Ghosts of Versailles, The Dangerous Liaisons* from San Francisco Opera, Richard Tucker Foundation galas, and BBC telecasts. A winner in the 1988 Metropolitan Opera National Auditions, Renée Fleming has also won the Richard Tucker Award, the George London Prize, the Grand Prix at the International Singing Competition in Belgium, and a Fulbright Scholarship to Germany. She has taken advanced studies at the Juilliard School and holds degrees from the State University of New York at Potsdam and the Eastman School of Music.

Helen Yorke



Born in Rustington, England, Helen Yorke has worked with many of today's foremost artists, including Dietrich Fischer-Dieskau, Hartmut Höll, Marilyn Horne, Elisabeth Schwarzkopf, Elisabeth Soederstrom, and Sena Jurinac. She is Renée Fleming's regular pianist; recent recitals together have included a Wigmore Hall debut, a Van Cliburn Recital Series appearance, concerts at Lincoln Center and the Edinburgh Festival, and a tour of the United States last fall. Ms. Yorke has performed at festivals in Salzburg and throughout the musical capitals of Europe, including a televised recital tour of Korea. New York appearances have included numerous song recitals at Avery Fisher Hall and Carnegie Hall's Weill Recital Hall. Ms. Yorke was a professor of German lyric diction and a piano/vocal art song and opera coach at the Juilliard School. Since September 1994 she has been coordinator of the piano accompanying and vocal coaching program at Westminster Choir College in Princeton, New Jersey. She is rapidly establishing herself on an international level as a recognized teacher of German Lieder interpretation for singers and pianists, with plans for future master classes in London, Washington, D.C., and Salzburg. In New York Ms. Yorke is the founder and artistic director of The Art Song Seminar, Inc., a not-for-profit organization committed to expanding both the audience and support for the art song repertoire by presenting ongoing series of workshops for singers, pianists, and an invited audience. Her outreach program will bring these workshops to musical centers all over the United States and Europe. Ms. Yorke was recently chosen as a recipient of the ARAM, a diploma awarded by London's Royal Academy of Music to its past students for achievement of distinction in the music profession.

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Texts and Translations

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

FRANZ SCHUBERT

Lachen und Weinen, D.777

Lachen und Weinen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Morgens lacht ich vor Lust,
Und warum ich nun weine
Bei des Abendes Scheine,
Ist mir selb' nicht bewusst.

Weinen und Lachen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Abends weint ich vor Schmerz;
Und warum du erwachen
Kannst am Morgen mit Lachen,
Muss ich dich fragen, o Herz.

—Friedrich Rückert

Laughter and Tears

Laughter and tears at any hour
have so many causes in love.

In the morning I laughed with joy,
and why I am now weeping
in the light of evening,
I myself do not know.

Tears and laughter at any hour
have so many causes in love.

In the evening I wept with pain;
and why you can awaken
the next morning with laughter,
I myself do not know, oh heart.

An die Nachtigall, D.497

Er liegt und schläft an meinem Herzen,
mein guter Schutzgeist sang ihn ein,
und ich kann fröhlich sein und scherzen,
kann jeder Blum und jedes Blatts mich freun.
Nachtigall, ach! Nachtigall, ach!
sing mir den Amor nicht wach!

—Matthias Claudius

To the Nightingale

He lies and sleeps against my heart;
my guardian angel sang him to sleep;
and I can be merry and jest,
can rejoice in every flower and every leaf.
Nightingale, ah! nightingale, ah!
do not wake Cupid with your singing!

Please turn the page quietly,
and only after the music has stopped.

Viola, D.786

Schneeglöcklein, o Schneeglöcklein,
in den Auen läutest du,
läutest in dem stillen Hain,
läute immer, läute zu, läute immerzu!

Denn du kündest frohe Zeit,
Frühling naht, der Bräutigam,
kommt mit Sieg vom Winterstreit,

dem er seine Eiswehr nahm.

Darum schwingt der goldne Stift,
dass dein Silberhelm erschallt,
und dein liebliches Gedüft
leis' wie Schmeichelruf entwallt:

Dass die Blumen in der Erd'
steigen aus dem düstern Nest,
und des Bräutigams sich wert
schmücken zu dem Hochzeitsfest.

Schneeglöcklein, o Schneeglöcklein,
in den Auen läutest du,
läutest in dem stillen Hain,
läut' die Blumen aus der Ruh!

Du Viola, zartes Kind,
hörst zuerst den Wonnelaut,
und sie stehet auf geschwind,
schmücket sorglich sich als Braut,

hüllet sich in's grüne Kleid,
nimmt den Mantel sammetblau,
nimmt das güldene Geschmeid',
und den Brillantentau.

Eilt dann fort mit mächt'gem Schritt,
nur den Freund im treuen Sinn,
ganz von Liebesglück durchglüht,
sieht nicht her und sieht nicht hin.

Doch ein ängstliches Gefühl
ihre kleine Brust durchwallt,
denn es ist noch rings so still,
und die Lüfte wehn so kalt.

Und sie hemmt den schnellen Lauf,
schon bestrahlt von Sonnenschein,
doch mit Schrecken blickt sie auf,
denn sie stehet ganz allein.

Schwestern nicht, nicht Bräutigam
zugedrungen! und verschmäht!
Da durchschauert sie die Scham,
fliehet wie vom Sturm geweht,

fliehet an den fernsten Ort,
wo sich Gras und Schatten deckt,
späht und lauschet immerfort,
ob was rauschet und sich regt.

Violet

Snowdrop, oh little snowdrop,
you ring in the meadows,
you ring in the silent grove,
ring on forever, ring on, ring ever on!

For you announce a happy time,
Spring draws near, the bridegroom
comes in victory from the battle with
winter
whose icy weapons he has taken away.

And therefore the golden rod swings
to make your silver helmet resound,
and your lovely fragrance
flows out gently, like a flattering call:

to make the flowers in the earth
arise from their dark beds,
and, worthy of the bridegroom,
adorn themselves for the wedding feast.

Snowdrop, oh little snowdrop,
you ring in the meadows,
you ring in the silent grove,
ring the flowers awake!

You violet, tender child,
are first to hear the sound of joy,
and she rises up quickly,
and carefully adorns herself as bride,

wraps herself in her green dress,
takes the velvet blue mantel,
takes her golden jewel
and the dewdrop diamond.

Then she hurries on with strong tread,
thinking faithfully only of her friend,
glowing utterly with love's happiness,
looking neither this way nor that.

But an anxious feeling
surges through her little breast,
for it is so quiet all around,
and the breezes blow so cold.

And she slows her rapid course,
already illumined by the sun's beams,
but she looks up in fright,
for she is standing entirely alone.

Not her sisters, not her bridegroom
have pressed onward! Spurned!
Then she is overwhelmed by shame,
flees as if driven by a storm,

flees to the most distant place,
where grass and shadows cover,
and she looks out and listens constantly,
to see whether something whispers or
moves.

Und gekränzet und getäuscht
sitzet sie und schluchzt und weint,
von der tiefsten Angst zerfleischt,
ob kein Nahender erscheint.

And there, bedecked, yet disappointed,
she sits and sobs and weeps,
torn apart by the deepest worry
lest someone drawing close might appear.

Schneeglöcklein, o Schneeglöcklein,
in den Auen läutest du,
läutest in dem stillen Hain,
läut die Schwestern ihr herzu!

Snowdrop, oh little snowdrop,
you ring in the meadows,
you ring in the silent grove,
ring out and summon her sisters!

Rose nahet, Lilie schwankt,
Tulp' und Hyazinthe schwellt,
Windling kommt daher gerankt,
und Narziss' hat sich gesellt.

The rose draws near, the lily sways,
tulip and hyacinth luxuriate,
convulvulus winds her way along,
and narcissus joins them.

Da der Frühling nun erscheint,
und das frohe Fest beginnt,
sieht er alle, die vereint,
und vermisst sein liebstes Kind.

Now the spring appears
and the cheerful celebration begins,
he sees all those who are united,
but misses his dearest child.

Alle schickt er suchend fort,
um die eine, die ihm wert,
und sie kommen an den Ort,
wo sie einsam sich verzehrt.

He sends all out searching
for the one that he most values,
and they come to the place
where she pines all alone.

Doch es sitzt das liebe Kind
stumm und bleich, das Haupt gebückt,
ach, der Lieb' und Sehnsucht Schmerz
hat die Zartliche erdrückt.

But the sweet child sits there
mute and pale, her head bent,
ah, the pain of love and longing
has crushed the tender little thing.

Schneeglöcklein, o Schneeglöcklein,
in den Auen läutest du,
läutest in dem stillen Hain,
läut Viola sanfte Ruh!

Snowdrop, o little snowdrop,
you ring in the meadows,
you ring in the silent grove,
ring the violet to her gentle rest.

—Franz von Schober

Die junge Nonne, D.828

The young nun

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,

und finster die Nacht, wie das Grab!

How the howling storm rages in the treetops!
The rafters creak, the house trembles.
The thunder cracks, the lightning flashes,

and the night is dark as the grave!

Immerhin, immerhin,
so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
es bebten die Glieder, wie jetzo das Haus,

es flammte die Liebe, wie jetzo der Blitz,
und finster die Brust, wie das Grab.

Well, well,
just so it recently raged in me.
Life raged, just as the storm does now,
my limbs trembled, as the house does now,

love blazed, as does the lightning,
and my heart was dark as the tomb.

Nun tobe, du wilder, gewältiger Sturm,
im Herzen ist Friede, im Herzen ist Ruh;
des Bräutigams harret die liebende Braut,
gereinigt in prüfender Glut,
der ewigen Liebe getraut.

Now roar, you wild, mighty storm,
in my heart is peace, my heart is at rest;
the loving bride awaits her bridegroom,
purified in the testing fire,
dedicated to eternal love.

Please turn the page quietly.

Ich harre, mein Heiland! mit
sehnendem Blick!
Komme, himmlischer Bräutigam,
hole die Braut,
erlöse die Seele von irdischer Haft!...

Horch, friedlich ertönet das Glöcklein
vom Turm!
Es lockt mich das süsse Getön
allmächtig zu ewigen Höhn.
Alleluja! Alleluja!

—Jakob Nikolaus Craigher de Jachelutta

I await, my savior! with yearning eyes!

Come, heavenly bridegroom;
fetch your bride,
release my soul from earthly
confinement!
Hark, how friendly sounds the bell
in the tower!
Its sweet sound lures me
all-powerfully to the eternal heights.
Alleluia! Alleluia!

SERGEI RACHMANINOFF

V molchan'i nochi tainoi, Opus 4, No. 3

O, dolgo budu ya
v molchan'i nochi tainoi
Kovarnïy lepet tvoi,
ulybku, vzor sluchainïy,

Perstam poslushnuyu volos,
volos tvoikh gustyu pryad'
Iz mysley izongyat'
i snova prizyvat;

Sheptat' i popravlyat'
bïlïe vïrazhen'ya
Rechey moikh s toboi,
ispolnennykh smushchen'ya,

i v op'yanenli,
naperyekor umu,
Zavyetnym umyenyem budit
nochnyu t'mu,

O, dolgo budu ya
v molchan'i nochi tainoi
Zavyetnym umyenyem budit
nochnyu t'mu.

—A. Fet

In the silence of the secret night

O, for many long hours
in the silence of the secret night,
your insidious chatter,
your smile, your chance look,

the lock of thick hair
so pliant in my fingers—
I banish them from my thoughts
and invoke them again.

In whispers to correct
past conversations,
my words exchanged with you,
so full of embarrassment,

and in intoxication,
in the face of reason,
I shall awaken the blackness of the night
with your cherished name,

O, for many long hours
in the silence of the secret night,
I shall awaken the blackness of the night
with your cherished name.

Ne poi, krasavitsa, Opus 4, No. 4

Ne poi, krasavitsa, pre mne
Ty pesen Gruzii pechal'noi:
Napominayut mne one
Druguyu zhizn' i bereg dal'noi.
Uvy, napominayut mne
Tvoi zhestokiye napevy
I step', i noch', i pri lune—
Cherty dalekoi bednoi devy.
Ya prizrak milyi rokovoi
Tebya uvidev, zabyvayu:
No ty poyosh'—i predo mnoi
Yevo ya vnov' voobrazhayu.

O do not sing, fair maiden

O do not sing, fair maiden,
the sad songs of Georgia.
They remind me
of another life and of a distant shore.
Alas, your cruel melodies
bring to my memory
the steppe, and night and by moonlight
the features of the poor girl,
that dear, fatal ghost.
Seeing you, I forget,
but then you sing—and before me
my imagination brings her back again.

Ne poi, krasavitsa, pre mne
Ty pesen Gruzii pechal'noi:
Napominayut mne one
Druguyu zhizn' I bereg dal'noi.

—Pushkin

O do not sing, fair maiden,
the sad songs of Georgia.
They remind me
of another life and of a distant shore.

Vesenniye vodï, Opus 14, No. 11

Yeshcho v polyakh bebeyet sneg,
A vody uzh vesnoi shurnyat—

Begut i budyat soonyi breg,
Begut i bleshchut i glasyat—
One glasyat vo vse kontzy:
"Vesna idiot, vesna idiot!
My molodoi venzy gontzy,
Ona nas vyslala vpered!
Vesna idiot, vesna idiot!"
I tikhikch, teplykh, maiskikh dnei
Rumyanyi, svetlyi khorovod,
Tolpitsya veselo za nei.

—F. Tyutchev

Spring waters

Still the fields are covered with snow,
but already the brooks are filled with
the murmur of spring—
they flow, and the sleepy shores awake,
they run and ripple and cry out—
they cry out everywhere:
"Spring is coming! Spring is coming!
We are harbingers sent forth
by the young spring!
Spring is coming! Spring is coming!
And for an escort, in a rosy,
light ring of dancing,
come the calm and balmy days of May.

INTERMISSION

CLAUDE DEBUSSY, "Ariettes oubliées"

C'est l'extase

Le vent dans la plaine
Suspend son haleine.
—Favart

C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises,
C'est, vers le ramures grises,
Le choeur des petites voix,
Ô le frêle et frais murmure,
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l'herbe agitée expire.
Tu dirais, sous l'eau qui vire,—

Le roulis sourd des cailloux,
Cette âme qui se lamente
En cette plainte dormante,
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne
Dont s'exhale l'humble antienne,
Par ce tiède soir, tout bas.

It is ecstasy

The wind over the plain
is holding its breath.
—Favart

This is languorous ecstasy,
this the fatigue of love,
this all the stirring of the forest
while the breezes embrace them;
this, among the gray foliage,
a choir of young voices,
oh! the fragile, fresh murmuring!
It twitters and whispers,
it resembles the soft cry
that the swaying grass emits.
You would say, as if under swirling
waters
the silent rolling of pebbles,
this soul that laments,
in this drowsy lament,
It is ours, isn't it?
Mine, yes, and yours,
a humble antiphon breathed
on this warm evening, very softly.

Please turn the page quietly,
and only after the music has stopped.

Il pleure dans mon coeur

Il pleure doucement sur la ville.
—Rimbaud

Il pleure dans mon coeur
Comme il pleut sur la ville.
Quelle est cette langueur
Qui pénètre mon coeur?
Ô bruit doux de la pluie
Par terre et sur les toits!
Pour un coeur qui s'ennuie,
Ô la bruit de la pluie!
Il pleure sans raison
Dans ce coeur qui s'écoeure.
Quoi! nulle trahison?
Ce deuil est sans raison?
C'est bien la pire peine,
De ne savoir pourquoi!
Sans amour et sans haine,
Mon coeur a tant de peine.

L'Ombre des arbres...

Le rossignol qui du haut d'une branche se regarde dedans, croit être tombé dans la rivière. Il est au sommet d'un chêne et toute fois il a peur de se noyer.
—Cyrano de Bergerac

L'ombre des arbres dans la
rivière embrumée
Meurt comme de la fumée,
Tandis qu'en l'air, parmi les ramures
réelles,
Se plaignent les tourterelles.
Combien, ô voyageur, ce paysage blême

Te mira blême toi-même,
Et que tristes pleuraient dans les hautes
feuillées,—
Tes espérances noyées.

Chevaux de bois

Par Saint Gilles
Viens nous en
Mon agile
Alexan.
—V. Hugo

Tournez, tournez, bons chevaux de bois,
Tournez cent tours, tournez mille tours,
Tournez souvent et tournez toujours,
Tournez, tournez au son des hautbois.
L'enfant tout rouge et la mère blanche,

Le gars en noir et la fille en rose,
L'une a la chose et l'autre a la pose,
Chacun se paie un sou de dimanche.

It weeps in my heart

It rains lightly over the city.
—Rimbaud

It weeps in my heart
as it rains on the town.
What is this languor that
pierces my heart?
O soft sound of the rain
on the ground and on the roofs!
For a wearied heart,
O the sound of the rain!
It weeps without reason
in the sickened heart.
What? No betrayal?
This grief has not reason to be?
It is to be sure the worst sorrow,
never to know why,
without love and without hatred,
my heart is so sad.

The shadow of the trees...

The nightingale, from a high branch, sees himself below, believes he has fallen into the river. He is at the top of an oak tree and yet fears that he will be drowned.
—Cyrano de Bergerac

The shadow of the trees in the
misty river
fades like smoke,
while in the air, among the
real branches,
the turtledoves lament.
How much, O voyager, this pale
landscape
reflected your own pallor,
and how sadly wept, among the
high leaves,
your drowned expectations.

Merry-go-round

By Saint Gilles
Come to us,
my agile
Alexan
—V. Hugo

Turn, turn, good wooden horses,
turn a hundred times, a thousand,
turn often, and turn forever,
turn, turn, to the sound of the oboe.
The child in red and the mother in
black,
the fellow in black, and the girl in pink,
one natural, the other posing,
each one pays a penny on Sunday.

Tournez, tournez, chevaux de leur coeur,
Tandis qu'autour de tous vos tournois
Clignote l'oeil du filou sournois.
Tournez au son du piston vainqueur!

C'est étonnant comme ça vous soûle,
D'aller ainsi dans ce cirque bête:
Riens dans le ventre et mal dans la tête,

Du mal en masse et du bien en foule;
Tournez dadas, sans qu'il soit besoin
D'user jamais de nuls éperons
Pour commander á vos galops ronds.
Tournez, tournez sans espoir de foin,
Et dépêchez, chevaux de leur âme,
Déjà voici que sonne à la soupe
La nuit qui tombe et chasse la troupe
Des gais buveurs, que leur soife affame.
Tournez, tournez! Le ciel en velours
D'astres en or se vêt lentement,
L'église tinte un glas tristement.
Tournez au son joyeux des tambours,
tournez.

Turn, turn, steeds of their heart,
while around all your turning
flickers the glance of the sly rogue.
Turn to the sound of the victorious
cornet!
It is astonishing how that dazzles you,
to go like that in this stupid circus;
nothing in the stomach, an ache in the
head,
a lot of bad and a crowd of goods;
turn, hobbyhorses, without any need
ever to use any spurs
to control your circular gallops.
Turn, turn, without hope of hay,
and hurry, steeds of their soul,
already the supper bell rings,
night falls and disperses the crowd
of gay drinkers, dry from their thirst.
Turn, turn! The sky of velvet
slowly dresses itself in golden stars,
the church tolls a sad knell.
Turn to the joyous sound of the drums,
turn!

Green

Voici des fruits, des fleurs, des feuilles
et des branches,
Et puis voici mon coeur, qui ne bat
que pour vous.
Ne le déchirez pas avec vos deux mains
blanches,
Et qu'à vos yeux si beaux l'humble
présent soit doux.
J'arrive tout couvert encore de rosée,
Que le vent du matin vient glacer à mon
front,
Souffrez que ma fatigue à vos pieds
reposée,
Rêve des chers instants qui la délasseront.

Sur votre jeune sien, laissez rouler ma
tête,
Toute sonore encore de vos dernier
baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous
reposez.

Green

Here are fruits, flowers, leaves, and
branches,
and here is my heart, which beats
only for you.
Do not tear it apart with your two
white hands,
and to your lovely eyes may this
humble gift seem sweet.
I arrive all covered with dew,
which the morning wind turns to frost
on my brow.
Let me lie, exhausted, at your feet,

to dream of the cherished moments
that will revive me.
On your sweet bosom let me rest my
head,
still resounding with your last kisses;

let it be calmed after that sweet storm,
and let me sleep a while, while you are
resting.

Please turn the page quietly,
and only after the music has stopped.



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WEDNESDAY, OCTOBER 15, AT 8PM
THURSDAY, OCTOBER 16, AT 8PM

SEIJI OZAWA, conductor
KRYSTIAN ZIMERMAN, piano

DEBUSSY 'Prelude to The Afternoon of a Faun'
DUTILLEUX 'Mémoire des ombres' (New York premiere; commissioned by the Boston Symphony Orchestra)
RACHMANINOFF Piano Concerto No. 1
TCHAIKOVSKY 'Francesca da Rimini'

WEDNESDAY, DECEMBER 10, AT 8PM
THURSDAY, DECEMBER 11, AT 8PM

SEIJI OZAWA, conductor
JOSHUA BELL, violin

SCHUBERT String Quartet No. 14 in D minor, 'Death and the Maiden' (arranged for string orchestra by Mahler)
CORIGLIANO 'The Red Violin' Fantasy, for violin and orchestra (New York premiere)
RAVEL 'Valses nobles et sentimentales'
RAVEL 'La Valse'

WEDNESDAY, APRIL 15, AT 7:30PM*
THURSDAY, APRIL 16, AT 7:30PM*

SEIJI OZAWA, conductor
JOHN MARK AINSLEY, tenor (Evangelist)
WOLFGANG HOLZMAIR, baritone (Jesus)
CHRISTIANE OELZE, soprano
NATHALIE STUTZMANN, contralto
KURT STREIT, tenor
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Spleen

Les roses étaient toutes rouges,
Et les lierres étaient tout noirs.
Chère, pour peu que tu te bouges,

Renaissent tous mes désespoirs.
Le ciel était trop bleu, trop tendre,
La mer trop verte et l'air trop doux;
Je crains toujours, ce qu'est d'attendre,
Quelque fuite atroce de vous!
Du houx à la feuille vernie,
Et du luisant buis je suis las,
Et de la campagne infinie,
Et de tout, fors de vous. Hélas!

—Paul Verlaine

Spleen

The roses were all red,
and the ivies were all black.
Dear one, with your last slight
movement,
all my despair has been reborn.
The sky was too blue, too delicate,
the sea too green, and the air too sweet;
I fear always—it is to be expected—
some capricious flight of yours!
Of the holly with the vanished leaf,
and of the shiny boxwood, I grow weary,
and of the infinite countryside,
and of everything, except you. Alas!

—Translations by S.L.

SAMUEL BARBER

Nuvoletta, Opus 25

Nuvoletta, in her light dress, spun of sisteen shimmers, was looking down on them, leaning over the bannisters and listening all she childishly could...She was alone. All her nubied companions were asleeping with the squirrels...She tried all the winsome wonsome ways her four winds had taught her. She tossed her sfumastelliacinous hair like *la princess de la Petite Bretagne* and she rounded her mignons arms like Missis Cornwallis West and she smiled over herself like the image of the pose of the daughter of the Emperour of Irelande and she sighed after herself as were she born to bride with Tristis Tristior Tristissimus. But, sweet madonine, she might fair as well have carried her daisy's worth to Florida...

Oh, how it was duusk! From Vallee Maraia to Grasy-a-plain-a, dormimust echo! Ah dew! Ah dew! It was so duusk that the tears of night began to fall, first by ones and twos, then by threes and fours, at last by fives and sixes of sevens, for the tired ones were wecking, as we weep now with them. *O! O! O! Par la pluie!...*

Then Nuvoletta reflected for the last time in her little long life and she made up all her myriads of drifting minds in one. She cancelled all her engauzements. She climbed over the bannisters; she gave a childy cloudy cry: *Nuee! Nuee!* A light dress fluttered. She was gone.

RICHARD STRAUSS

Waldseligkeit, Opus 49, No. 1

Der Wald beginnt zu rauschen,
den Bäumen naht die Nacht;
als ob sie selig lauschen,
berühren sie sich sacht.

Und unter ihren Zweigen
da bin ich ganz allein.
Da bin ich ganz mein eigen:
ganz nur, ganz nur dein.

—*Richard Dehmel*

Forest Bliss

The forest begins to rustle,
night approaches the trees;
as if they were listening contentedly,
they gently grow more calm.

And under their branches,
I am entirely alone.
There I am entirely mine—
yet utterly yours, yours alone.

Muttertändelei, Opus 43, No. 2

Seht mir doch mein schönes Kind,
Mit den gold'nen Zottellöckchen,
Blauen Augen, roten Bäckchen!
Leutchen, habt ihr auch so eins?
Leutchen, nein, ihr habt keins!

Seht mir doch mein süsses Kind,
Fetter als ein fettes Scheckchen,
Süsser als ein Zuckerweckchen!
Leutchen, habt ihr auch so eins?
Leutchen, nein, ihr habt keins!

Seht mir doch mein holdes Kind,
Nicht zu mürrisch, nicht zu wählig!
Immer freundlich, immer fröhlich!
Leutchen, habt ihr auch so eins?
Leutchen, nein, ihr habt keins!

Motherly Affection

Look here, at my pretty child
with golden curls,
blue eyes, rosy cheeks!
Good folk, do you have one like this?
Good folk, no, you do not!

Look here at my sweet child,
fatter than the fattest snail,
sweeter than a sugarplum!
Good folk, do you have one like this?
Good folk, no you don't!

Look here at my lovely child—
not too sullen, not too cross!
Always friendly, always cheerful!
Good folk, do you have one like this?
Good folk, no you don't!



Seht mir doch mein frommes Kind!
Keine bitterböse Sieben
Würd' ihr Mütterchen so lieben.
Leutchen, möchtet ihr so eins?
O, ihr kriegt gewiss nicht meins!

Komm' einmal ein Kaufmann her!
Hunderttausend blanke Taler,
Alles Gold der Erde zahl' er!
O, er kriegt gewiss nicht meins!—
Kauf' er sich woanders eins!

—Gottfried August Bürger

Look here at my pious child!
No spiteful little vixen
would love her mother so.
Good folk, would you like one like this?
Oh, you'll never get mine!

Oh, should a merchant come by here!—
If he paid a hundred thousands thalers,
all the gold in the world...!
Oh, he'd still not get my child!—
Let him buy one somewhere else!

Cäcilie, Opus 27, No. 2

Wenn du es wüsstest,
was Träumen heisst von brennenden
Küssen,
von Wandern und Ruhen mit der
Geliebten,
Aug in Auge,
und kosend und plaudernd,
wenn du es wüsstest,
du neigtest dein Herz!

Wenn du es wüsstest,
was bangen heisst in einsamen Nächten,
umschauert vom Sturm, da niemand
tröstet
mildem Mundes die kampfmüde Seele,
wenn du es wüsstest,
du kämest zu mir.

Wenn du es wüsstest,
was leben heisst, umhaucht von der
Gottheit weltschaffendem Atem,
zu schweben empor, lichtgetragen,
zu seligen Höhn,
wenn du es wüsstest,
du lebtest mit mir!

—Heinrich Hart

Cecilia

If you but knew
what it means to dream of burning
kisses,
of wandering and resting with the
beloved,
gazing eye to eye,
and caressing and chatting,
if you but knew this,
you'd let your heart consent!

If you but knew
what it means to fear on lonely nights,
surrounded by the storm, when no one
comforts
the battle-weary soul with gentle words,
if you but knew this,
you'd come to me.

If you but knew
what it means to live surrounded by
the world-creating breath of divinity,
to soar above, borne on light,
to heights of bliss,
if you but knew this,
you'd live with me!

—Translations of German and French texts by S.L.

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SEIJI OZAWA HALL
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Prelude Concert

Friday, July 25, at 6 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

CHRISTIAN ZACHARIAS, piano
MARIE-LUISE HINRICHS, piano
PAMELA FRANK, violin
ROBERT BARNES, viola
RONALD FELDMAN, cello

MOZART — Sonata in D for two pianos, K.448(375a)
- Allegro con spirito
- Andante
- Molto Allegro

SCHUBERT — Fantasy in F minor for piano four-hands, D.940
- Allegro molto moderato—Largo—Allegro vicace

MOZART — Quartet in G minor for piano and strings, K.478
- Allegro
- Andante
- Rondo: Allegro

Mr. ZACHARIAS, Ms. FRANK, Mr. BARNES, and Mr. FELDMAN

Christian Zacharias and Marie-Luise Henrichs play Steinway pianos.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

During the early months of 1781, **Wolfgang Amadè Mozart** (1756-1791) came to Vienna from Salzburg in the retinue of his patron, the Archbishop Colloredo. He was incensed to discover that his placement at table (the sign of esteem in a noble court) was above the valets, but below the cooks. His feelings were the stronger because he had just spent several months in Munich for the production of his opera *Idomeneo,* and there his talents had earned him the right to speak with noblemen on equal terms. Over the course of a few months in Vienna Mozart grew even more upset at the Archbishop's refusal to give him leave to play a public recital, which would have been a money-mak-



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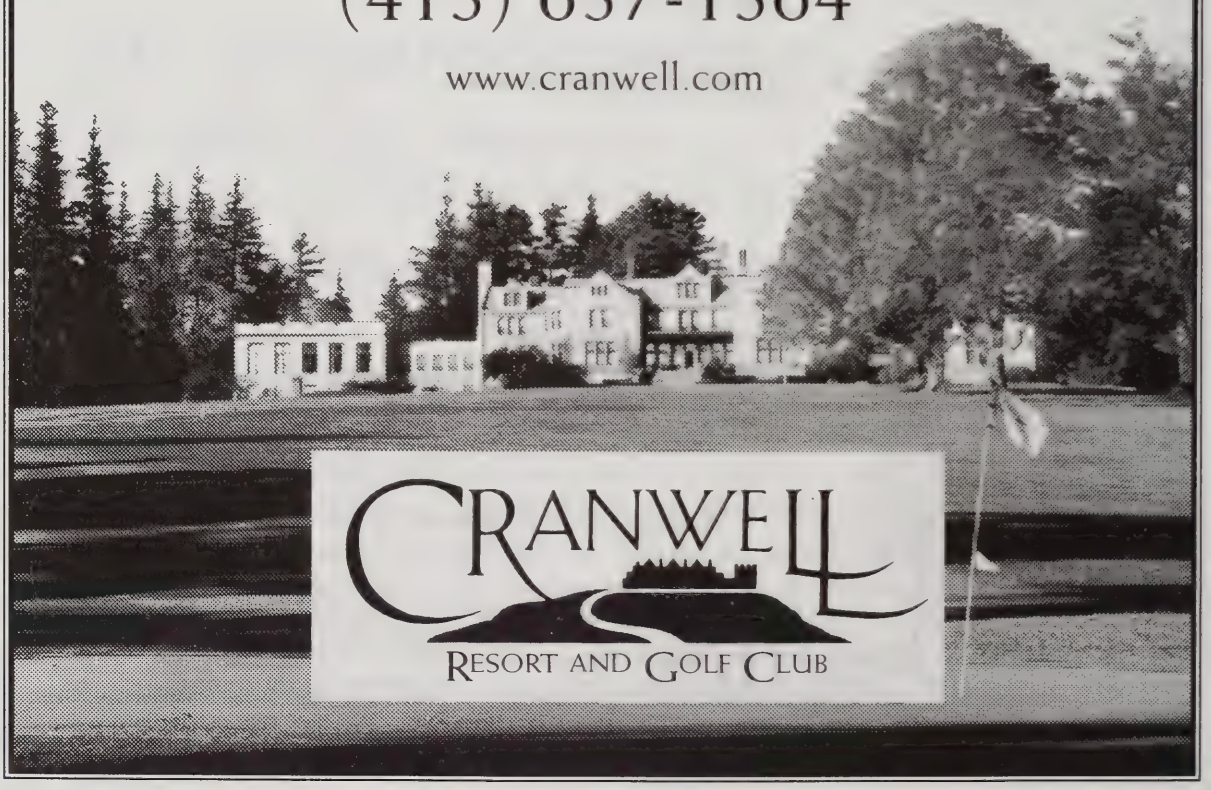


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ing venture for him, or to play before the Emperor, who could be expected to offer a generous honorarium (to his father, Mozart wrote that it would have equaled half his annual salary). On May 9 he had a stormy interview with his patron, who—in Mozart's account—heaped verbal abuse on him, causing Mozart to request discharge from his service. This was refused at first, but a month later he was finally given his leave, with, as he put it in writing to his father, "a kick in my arse...by order of our worthy Prince Archbishop." (Archbishop Colloredo has been much abused in accounts of Mozart's life as a philistine, but it should be remembered that we have only Mozart's side of the story, and that he was writing to his father with particular pains to justify his own behavior. The Archbishop was a highly regarded administrator, in contrast to the rather lackadaisical attention to the archbishopric of his predecessor—the same predecessor who had allowed the Mozarts to take long of leaves of absence from their positions to show off the boy wonder to admiring audiences all over Europe. Colloredo might have felt justified, as any employer would, that Mozart should tend to the business for which he was receiving a salary, especially since he had so recently spent months on leave in Munich. As for the famous kick, it is entirely possible that Mozart meant the description metaphorically, or that he was being overly melodramatic—for neither the first nor last time—in reporting an incident to his father.)

Once on his own in Vienna, Mozart was faced with the problem of earning a living. The obvious immediate choice was to give lessons in piano and composition. By the fall he was doing moderately well with three or four regular pupils. One of these was a young woman named Josepha von Auernhammer, who turned twenty-three that September. She conceived a passion for her teacher which was not returned. Josepha had the misfortune to be very ill-favored as regards physical beauty, and, when she evidently started rumors that she and Mozart were going to be married, he retaliated—and defended himself to his father—by describing her in repulsive, even cruel, terms:

> If a painter wanted to portray the devil to the life, he would have to choose her face. She is as fat as a farm-wench, perspires so that you feel inclined to vomit, and goes about so scantily clad that really you can read as plain as print: "Pray, do look here." True, there is enough to see, in fact, quite enough to strike one blind; but—one is thoroughly well punished for the rest of the day if one is unlucky enough to let one's eyes wander in that direction....So loathesome, dirty, and horrible!

In spite of this private comment, Mozart regarded her as a talented pianist, and she became a true friend to the composer, even to the point, it seems, of seeing some of his compositions through the press. In November 1781 he dedicated to her a set of six sonatas for violin and piano. In the same month he wrote his sonata in D for two pianos for her, and it was probably this piece that the two played in a private concert that month.

The two-piano sonata that Mozart composed for Josepha and played with her is, in the opinion of the great Mozart scholar Alfred Einstein, a high point of *concertante* style—that is, of a kind of music that involves the intimate and brilliant interaction of two or more instruments, each having equality of importance, yet constantly supporting and responding to the other. This response may take the form of a complete echo of the other's musical statement, or it may be so simple (and witty) a touch as the occasional insertion of a single note, as when, in the first movement, piano two introduces the second theme, leaving a single beat's rest at the end of each phrase, and piano one plays in that moment of silence just one note, as if to say, "Go on, I'm listening!" The high spirits and sheer pleasure of ensemble music-making throughout make this one of Mozart's most delightful works, and it can only be because we rarely hear two-piano recitals that it is not more often performed.

* * * * *

Franz Schubert (1797-1828) particularly favored music-making by two players sitting at a single piano, and he composed a very substantial amount of music for that medium, ranging in scope from simple dance pieces to full-scale sonatas, and in

chronology from 1810 (when he was only thirteen years old) to June 1828, only five months before his premature death. The Fantasy in F minor is Schubert's very last work for this medium and has long been regarded as one of the finest works ever composed for piano four-hands. It is like the better-known *Wanderer* Fantasy (better known, surely, in large part because it is for piano solo, and we hear it more often in recital) in being cast as a continuous movement in four sections that have as much variety and contrast as a full sonata, though it is far more compact than Schubert's normal piano sonatas. The outer sections are filled with pathos and energy, and the closing section takes up again some of the material of the opening (its "second theme"—though, unlike a sonata, this appears also in the home key) for new kinds of development, including a fugal passage. The outer, framing sections are in the home key of F minor; the two inner sections are, very strikingly, in the distant key of F-sharp minor, an example of the "Neapolitan" relationship that so fills the great C major quintet, also composed in this final year of Schubert's life. The "slow movement" is compact but complete, in a full ABA form, with the B section representing Schubert's purest vein of lyrical melody. The "scherzo" section is the only part of the Fantasy that actually reaches the normal length that it might have in a four-movement sonata. It is often said that Schubert's counterpoint was not very strong, and we know that, at the end of his life, he planned to undertake further study in that area of composition, but the fugal section dominates the Fantasy's finale with a telling sense of effect, particularly the dramatic falling-off into complete silence that ends the course of the fugue.

* * * * *

The key of G minor seemed to have a special resonance for **Mozart**. When he chose to use it, the music that resulted was always of a special impassioned character, whether it was in the early symphony, K.183, the string quintet K.516, the later and incomparably greater Symphony No. 40, K.550, or Pamina's aria, "*Ach ich fühl's,*" from *The Magic Flute.* And, of course, the Piano Quartet, K.478. With this piece Mozart virtually created the genre of piano quartet and established it as a useful chamber ensemble (though a dangerous one, since in the hands of a composer with an ear less acute than Mozart's the piano inevitably tends to overbalance the strings). The quartet was apparently composed on commission from the publisher Franz Anton Hoffmeister, who requested three pieces in this medium. The first to be composed was the present G minor quartet (it was completed on October 16, 1785); the public didn't buy it, finding it much too difficult to play, and Hoffmeister decided to cancel the commission rather than to waste money publishing more works that were beyond the abilities of the average chamber performer. (Mozart did, in the end, write one more piano quartet about nine months later, but it was published by Artaria rather than Hoffmeister.)

The first movement, an imperious Allegro in G minor, features a powerful opening in octaves that plays a strong motivic role throughout the movement. Adroitly placed *sforzando*s stretch the phrases of the second theme in a charmingly unexpected way. The Andante, in the closely related key of B-flat, has a wonderful harmonic richness decorated by elaborate runs for each of the four instruments in turn. It comes as a bit of a surprise that the final movement turns to the conventional "happy ending" of the major key after such expressive weight in the first two movements. But though it is undeniably lighter in mood than what preceded it, the frequent passing chromatic notes, entering already in the first measure, show that the finale, too, is cut from the same expressive cloth and is not merely a bow to custom. With this quartet and its later companion piece (K.493), Mozart at one stroke set a standard for the new medium that has been aimed at but never surpassed.

—Steven Ledbetter

ARTISTS

For a biography of **Christian Zacharias**, see page 53.

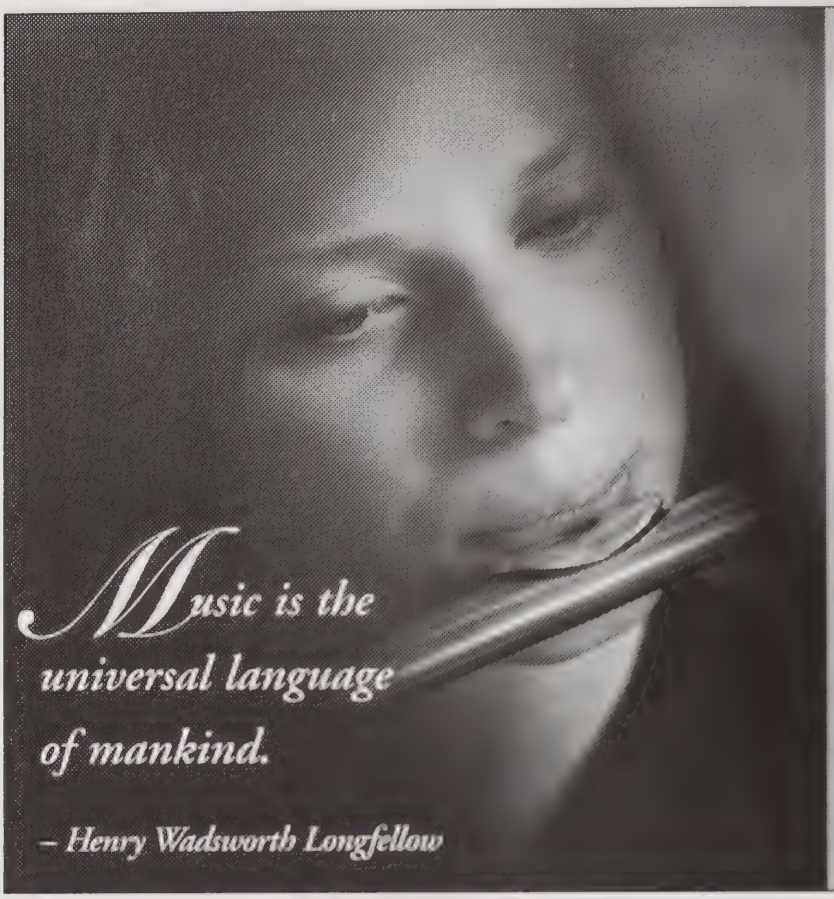
Born in Nürtingen, Baden-Württemberg, pianist **Marie-Luise Hinrichs** grew up in Siegen and took her first piano lessons at seven. In 1976 she made her debut appearances and also participated successfully in the "Jugend musiziert" contest. Her studies at the Folkwang Conservatory with Hubert Juhre, in Stanislav Neuhaus's master class in Vienna, and in Hamburg with Yara Bernette were augmented by international master classes given by Renate Kretschmar-Fischer, Tamás Vásáry, André Tchaikovsky, and Jörg Demus. In addition to her studies at the Folkwang Conservatory, Essen, and the Cologne Conservatory, she studied chamber music intensively with the Amadeus Quartet in Cologne, where she graduated in 1991 following piano studies with Pavel Gililov. Since 1992 Ms. Hinrichs's concert appearances have included engagements with the Orchestre de la Suisse Romande in Geneva and the Orchestre de l'Opéra in Monte Carlo, and as duo-pianist partner with Christian Zacharias in Paris. She has given solo recitals and performed chamber music in Germany, France, Italy, Israel, and Switzerland. Ms. Hinrichs has recorded for German radio and television and can be heard on an EMI Classics disc of two-piano music by Mozart with Christian Zacharias and the Bamberg Symphony.

For a biography of **Pamela Frank**, see page 31.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967. He has continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and the contemporary music group Collage, and he has performed numerous times on WGBH radio. In 1984 he joined with BSO colleagues Sheila Fiekowsky, violin, and Ronald Feldman, cello, to form the Copley String Trio. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Since joining the Boston Symphony Orchestra's cello section in 1967 at age nineteen, **Ronald Feldman** has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was assistant conductor of the Boston Pops Orchestra from 1989 to 1993. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Since the 1989-90 season he has been conductor of the Berkshire Symphony, with which he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as a guest conductor with the Rochester Phlharmonic, the St. Louis Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, he has taught at Brown University and Brandeis University. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.





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ANDRÉ PREVIN conducting

MOZART — Divertimento in F for strings, K.138(125c)
- [Allegro]
- Andante
- [Presto]

HAYDN — Symphony No. 96 in D, *The Miracle*
- Adagio—Allegro
- Andante
- Menuetto: Allegretto
- Finale: Vivace assai

INTERMISSION

MOZART — Violin Concerto No. 5 in A, K.219
- Allegro aperto
- Adagio
- Tempo di menuetto—Allegro—Tempo di menuetto

PAMELA FRANK

RAVEL — *Mother Goose* (complete)
- Prelude
- Spinning-wheel Dance and Scene
- Pavane of the Sleeping Beauty
- Conversations of Beauty and the Beast
- Hop o' my Thumb
- Laideronette, Empress of the Pagodas
- Apotheosis. The Fairy Garden

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NOTES

Wolfgang Amadè Mozart
Divertimento in F, K.138(125c)

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (but never Amadeus except in jest), was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He almost certainly composed this work in Salzburg early in 1772. André Previn led the only previous Boston Symphony performances in March 1996. The divertimento is scored for strings, which can mean string orchestra (as in this performance), normal string quartet of two violins with viola and cello, or the so-called divertimento quartet scoring, meaning two violins with viola and bass.

Not much can be said about this charming piece, and not much need be. Scholars dispute about whether the title is Mozart's own, the doubt coming from the fact that divertimentos usually had more movements than three, but then eighteenth-century composers were remarkably unbothered about the distinction between divertimento, serenade, notturno, cassation, Parthie, and the like.

When he wrote K.138(125c) and its two companion pieces, K.136(125a) and K.137(125b), Mozart, just turning sixteen, was preparing to set out on his third and last journey to Italy with his father. The main purpose was the production in Milan of his opera *Lucio Silla,* though the most lasting result of that journey was the motet *Exsultate, jubilate* with its famous "Alleluia," written in Milan for the celebrated castrato, Venanzio Rauzzini. Alfred Einstein and other Mozart scholars have suggested persuasively that Mozart wrote the three divertimentos so as to have something ready should orchestral music be asked of him, Einstein going on to suggest that Mozart "would then have added wind instruments to the outer movements on the spot in Milan, according to need and feasibility."



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There is no record of any such occasion, and the three divertimentos survive as beautifully scored works for strings alone. One hears the D major divertimento, K.136(125a), a lot, but for no good reason, certainly none having anything to do with quality, the two other pieces remain strangers to our programs. The F major work that Mr. Previn has chosen for this program is a delight, with sparkling quick movements (the last with a lovely episode in minor) bracketing an Andante in Mozart's most meltingly Italianate and lyric manner.

—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.*

Joseph Haydn
Symphony No. 96 in D, *The Miracle*

Franz Joseph Haydn was born in Rohrau, Lower Austria, during the night of March 31/April 1, 1732, and died in Vienna on May 31, 1809. He wrote this symphony in London in 1791 and performed it at one of the concerts produced by Johann Peter Salomon during that year, possibly as early as the fourth concert in the series, given on April 1. (Concert programs and newspaper reviews of the time never identify a symphony by key, so unless some specific musical detail is mentioned, it is not always possible to know which symphony was performed at which concert.) In any event, it was certainly performed by the twelfth concert, the end of the series, on June 3. This symphony did not remain much in the public favor during the romantic era; it was apparently never performed in the United States until the twentieth century, and it did not enter the repertory of the Boston Symphony Orchestra until Erich Leinsdorf conducted it at Symphony Hall in November 1962. Seiji Ozawa led the BSO's only previous Tanglewood performance of this symphony on July 31, 1971, though Sir Neville Marriner led a more recent performance here on July 24, 1987, with the Academy of St. Martin in the Fields. The symphony is scored for flutes, oboes, bassoons, horns, and trumpets in pairs, timpani, and strings.

The story of Haydn's dramatic meeting with the impresario Salomon (who walked into Haydn's home one morning in December 1790 and announced, "I am Salomon from London and I have come to fetch you") is too well-known to require elaboration, but it is worth noting that Haydn's two extended visits to London, the first beginning in January 1791 and the second ending in August 1795, finally made the Viennese realize that they had a truly great composer in their midst, a composer who could and did arouse unprecedented enthusiasm from the large musical public that London boasted at the time. (Of all European cities London had the most varied and active musical life, and the most perceptive audiences.) Haydn's major accomplishment for his London visits was the composition of his last twelve symphonies, capping off the extraordinary development that had seen the creation of more than a hundred works in the genre in less than four decades.

Haydn took with him a handful of recently composed symphonies that had not yet been heard in England. He almost certainly made his debut in Salomon's concert series, the first of which was given on March 11, 1791, in the Hanover Square Rooms, with one of these older symphonies, most likely the Symphony No. 92 (based on the evidence of a description of the first rehearsal, which commented that the piece in question opened with three notes of the same pitch), but Symphony No. 96 could have been on the program, since Haydn had composed it some weeks earlier, almost immediately after arriving in England. Curiosity was high. Haydn was widely admired, but there was concern that anyone who wrote so much must sooner or later write him-

self out. Yet the first concert showed otherwise. Over and over again the reviews noted that Haydn's music was both "pleasing" and "scientific," these two terms being constantly recurring locutions to identify Haydn's unique accomplishment: the ability to write music that was at once immediately accessible and structurally significant with a fully refined technique.

The nickname for the symphony, *The Miracle*, was known only in England. In German-speaking countries until fairly recently it has always been identified only by key and number, though now the English nickname occasionally appears in German translation as well. The nickname comes from an incident that seems to have occurred at one of Haydn's concerts, but the connection of Symphony No. 96 with the incident (if it happened at all) appears to be an error. Haydn's friend and early biographer Albert Dies recounts it this way:

> When Haydn appeared in the orchestra and seated himself at the Pianoforte,* to conduct a symphony personally, the curious audience in the parterre left their seats and pressed forward towards the orchestra, with a view to seeing Haydn better at close range. The seats in the middle of the parterre were therefore empty, and no sooner were they empty but a great chandelier plunged down, smashed, and threw the numerous company into great confusion. As soon as the first moment of shock was over, and those who had pressed forward realized the danger which they had so luckily escaped, and could find words to express the same, many persons

*It was not yet standard practice for a conductor to stand in front of an orchestra with a baton (that was a development of the romantic era). Most commonly the composer, if he was present, sat at the keyboard, like a continuo player in the older Baroque practice, and led the performance from that position, regardless of the fact that no part was composed for the keyboard and the change in musical style had long since rendered a continuo part musically unnecessary. An alternative was for the concertmaster to give such signals as were absolutely necessary (often only the first downbeat of each movement), after which it was every man for himself.

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showed their state of mind by shouting loudly: "miracle, miracle!" Haydn himself was much moved, and thanked merciful Providence who had allowed it to happen that he [Haydn] could, to a certain extent, be the reason, or the machine, by which at least thirty persons' lives were saved. Only a few of the audience received minor bruises.

This occurrence I have heard in various versions, almost always with the additional fact that the symphony has in London been given the complimentary name "The Miracle." It may be that this is true, but when I asked Haydn about it, he said: "I know nothing of that."

It's a great story, but there are skeptics. Neukomm, who annotated the Dies biography, commented, "I have never heard anything of this anecdote, either from Haydn, or later, in England." And, in any case, it seems that the anecdote got connected to the wrong piece of music; the chandelier incident, according to H.C. Robbins Landon, occurred at the first performance of the *Drumroll* Symphony, No. 103.

The nickname *The Miracle* might justifiably be applied to Symphony No. 96 purely on the grounds of its musical riches, were it not for the fact that Haydn composed eleven other symphonies for his London audience, each of which, in its own way, could be said to deserve the label. Still, for all its brilliant energy, the symphony did not survive changes of taste unscathed. Some of the most original touches—the use of trumpets and timpani in the slow movement, and one of the most strikingly unexpected harmonic changes in the same movement—were stupidly removed or edited out of existence by an anonymous nineteenth-century hand. Other mistakes apparently were the errors of the first copyists, who prepared the performance material from Haydn's manuscript; these mistakes were then carried over into other sets of parts prepared from the first copies. No doubt these copyists were unfamiliar with Haydn's hand and, more importantly, his system of manuscript abbreviations. As a newcomer to the country, Haydn apparently did not find the best copyists at first (he wrote to Vienna in the fall of 1791 of his difficulties with copyists), so that the first two symphonies he wrote in London—Nos. 96 and 95—suffered especially. Not until very recently, until the appearance of H.C. Robbins Landon's critical edition, have we been able to hear *The Miracle* actually as Haydn wrote it.

As with all but one of the London symphonies, Haydn chose to begin with a slow introduction, a procedure that lends weight and dignity to the opening while serving at the same time to quiet the enthusiastic audience with a loud first chord, thereby ensuring that everyone would hear the actual (quiet) beginning of the movement proper. The introduction also reveals a move that Haydn makes several times in the course of the symphony, a sudden change from the major to the minor mode, momentary here, though it has wider implications later. The main material of the Allegro is not so much melodic as rhythmic—more accompaniment than theme, though Haydn uses this purposely restricted material throughout the movement in a richly imaginative way. Particularly telling is the pick-up of three eighth-notes which accumulate potential energy, releasing it on the downbeat to propel the music forward. That particular motive becomes ubiquitous as the movement proceeds. Haydn's development takes us through the relatively dark key of C major, sequencing to land solidly on an F-sharp, followed by a surprising silence lasting almost three measures. Now, we are primed to expect a recapitulation after so dramatic a pause, and it would be possible (though a bit irregular) to return to the home key after that F-sharp. But Haydn has a delicious surprise: a false reprise in G, which may sound convincing enough at first until he brings us around to the real return, signaled with a quiet scale passage in the first violins, not the horns and trumpets of the purposely misleading joke.

The Andante is a delicious, lighthearted play featuring woodwind obbligatos and the unusual presence of trumpets and timpani. It takes on a more serious tone with a turn to the minor and the more "academic" air of a *fugato* for the middle section. As the opening section returns and concludes, we have a delightful surprise: Haydn pauses on the chord that normally introduces the cadenza in a concerto, and suddenly two solo violins seize the moment. Followed by a flute and pairs of oboes, bassoons, and

horns, they take off on a written-out ensemble cadenza, even closing with the traditional trills. Robbins Landon has suggested that this passage was Haydn's graceful bow to the musical tastes of the London audiences, who still loved to attend "Antient Concerts" consisting of the *concerti grossi* of Corelli and Handel, and that Haydn here playfully hinted at the texture of those works without indulging in actual archaizing.

The minuet is Austrian to the core, from the sturdy grandeur of the main section, which would not have been out of place in any Viennese palace, to the gracefully countrified Ländler of the Trio, with the oboe singing over the simple "oom-pah-pah" of the strings.

Haydn's characteristic fingerprints were noted by an Italian composer of Bavarian birth, Giovanni Simone Mayr, in a little booklet designed to introduce the works of Haydn to an Italian audience in 1809. His enthusiastic description of a Haydn finale is worth quoting, for it fits this one like a glove:

> The final Allegros or Rondos, in which Haydn employs all the means and all the forms offered him by measure, harmony and rhythm (in the management of which no one can equal him), generally consist of short phrases conjoined by means of diligent and artful elaboration to the highest degree of comic art, in which he is unmatched. In the middle and at the end these pieces are full of life, of spirit, of savor; they breathe a freedom, energy, and boldness that enchant and surprise even the most practiced ears. Here one finds every element of serious technique employed only to render the lightness of this delicious game of tones still more unexpected, and to fool us at every hand, until—tired of trying to guess what will come next or what we could imagine there—we submit entirely to the composer's discretion; and that comic power (vis comica), that gaiety so pure, so mischievous, full of spirit and honesty, combined with the most overflowing imagination and the most profound learning transport us into a sea of beautiful modulations, the sweet, inexpressible sensations of which neither intellect nor emotion can resist.
>
> [—translation by S.L.]

That was written in the year of Haydn's death, and though a lot of symphonies have come and gone since then (and a few have received enough of a welcome to stay), Mayr's words are still true.

—Steven Ledbetter

Wolfgang Amadè Mozart
Violin Concerto No. 5 in A, K.219

Mozart wrote his A major concerto for violin and orchestra in December 1775. Serge Koussevitzky led the first Tanglewood performance of this concerto on July 17, 1949, with Dorotha Powers as soloist; Anne-Sophie Mutter was soloist for the most recent performance here, on July 3, 1992, under Roger Norrington. The orchestra consists of two oboes, two horns, and strings.

In 1775, the main fact of Mozart's professional life was that he was obliged to provide music for a perfectly disagreeable patron, Archbishop Colloredo of Salzburg. The relation eventually came to a violent end—literally, with the Archbishop's chamberlain kicking the composer down a staircase of the archiepiscopal palace—but meanwhile, one of Mozart's more delightful tasks must have been the composition of a series of concertos for the gifted Salzburg concertmaster, Antonio Brunetti. The A major concerto, K.219, is the last of these. A major is always a special key for Mozart. It is the farthest he moves out toward the sharp side—there are individual movements in E, but no large-scale works, and there is none in B, F-sharp, or beyond—and the music for which he chooses it almost always partakes of a special and soft moonlit luminosity.

Mozart marks the first movement "Allegro aperto," a designation used apparently only by him and only in three other places, one being the first movement of his D major concerto for flute, K.314(285d). As a non-standard term, it appears in no reference works or tutors of the time, and one must try to infer from the music itself what Mozart meant by an "open" Allegro—something, one would imagine, not too fast, with a

sense of space between the notes, and also with a certain Beechamesque swagger. At the beginning, Brunetti would have played along with the orchestral violins; the audience would have waited for him to detach himself and take off in solo flight. The first solo entrance in a concerto was always, for Mozart, apt to be an occasion for special wit and ingenuity. Here in fact Mozart gives us a double surprise, first the Adagio entrance with those murmuring strings and delicately accented woodwind chords that look ahead to the "Soave sia il vento" trio in *Così fan tutte*, then the resumption of the quick tempo with a brand-new idea. As a kind of counterweight to these delightful contrasts, Mozart makes sure that there is also some cousinship among the themes.

The second movement is a real Adagio, rather rare in Mozart, and its soft wave-patterns recall the brief and poetic Adagio surprise in the first movement. The finale is an ever so slightly flirtatious minuet, but its courtly gestures are interrupted by piquant country dance music, contrasting in both mode and meter, from somewhere more than a few miles east of Salzburg or even Vienna.

—Michael Steinberg

Maurice Ravel
Ma Mère l'oye (*Mother Goose*), complete

Joseph Maurice Ravel was born in Ciboure, Basses Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Ma Mère l'oye *for piano four-hands in the years 1908-10 and orchestrated it as a ballet in 1911. The original piano version was premiered by a pair of children, six and seven years old, at a concert of the Société Musicale Indépendante in Paris in 1910; the ballet version was first performed at the Théâtre des Arts in Paris in January 1912. Walter Damrosch led the New York Symphony Orchestra in the American premiere of the five-movement suite (made from the piano pieces, as opposed to the full ballet score) on November 8, 1912. Though the* Mother Goose *Suite has been performed frequently in Boston Symphony concerts, the orchestra's first performance of the complete ballet was given only on April 21, 1974, as part of a Pension Fund concert under Seiji Ozawa's direction. Michael Tilson Thomas gave the BSO's first Tanglewood performance of the complete score on August 18, 1984, and Charles Dutoit the most recent on July 15, 1988. The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons (second doubling contrabassoon), two horns (but no other brass instruments), timpani, triangle, cymbals, bass drum, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.*

As an adult Ravel could and did penetrate the world of childhood as few composers before or since. It may be that his empathy came through a shared passion for toys—especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His empathy for a child's point of view is especially apparent in his masterly and charming opera *L'Enfant et les sortilèges*, which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. (Ravel's opera is patently a major source of musical inspiration for the delightful contemporary opera *Where the Wild Things Are*, with music by Oliver Knussen to a libretto by Maurice Sendak.) Ravel's sensitivity is also revealed in his response to a series of illustrations of French fairy tales that he used as the basis of a suite of simple four-hand piano pieces called *Ma Mère l'oye* (*Mother Goose*)* designed as a gift for Mimi and Jean Godebski, the children of his friends Ida and Cipa Godebski. The children were fairly accomplished pianists, but the work Ravel wrote for the two of them to play together risks slightness of substance in its simplicity of technique. Nonetheless it is charming

*In French, "Mother Goose" tells fairy tales; the name comes from the preface of Perrault's collection. In English, she is the repository of nursery rhymes, but evidently has no extended stories to relate.

and clearly characterized throughout.

The orchestration of Ravel's delicate four-hand piano suite came about at the instigation of Jacques Rouche, who was the director of the Théâtre des Arts and who hoped to persuade Ravel to write a full-scale ballet with which French art might compete with Diaghilev's Ballets Russes, which had been enjoying sensational success (with, among other things, the epoch-making early ballets of Stravinsky). The best Rouche could get out of Ravel was the promise to orchestrate *Ma Mère l'oye* into a ballet. For this purpose Ravel devised a frame based on the story of Sleeping Beauty to begin and end the ballet, with the remaining fairy tales becoming, as it were, the dreams of the sleeping princess. In order to accomplish this, Ravel connected the scenes with interludes and added a prologue and a first scene as well. The resulting ballet is more elaborately shaped and thus quite different from the simple orchestration of five little piano pieces.

The most famous writer of fairy tales in France was Charles Perrault (1628-1703), who was responsible for adapting many folk tales to the taste of the aristocrats in the court of Louis XIV, among them the stories of Bluebeard and his many wives and Little Red Riding Hood. It was Perrault's 1697 book *Histoires ou contes du temps passé avec des moralitez* (*Stories or tales of the olden times, with morals*) that became known popularly in France as "Mother Goose"; yet Perrault provided only two of the tales for Ravel's suite and ballet: "The Sleeping Beauty" and "Hop o' my Thumb." The Countess d'Aulnoy, a contemporary imitator of Perrault, was the source for "Laideronette (The Ugly Little Girl), Empress of the Pagodas"; and the familiar tale of "Beauty and the Beast" came from a later book, *Magazin des Enfants, Contes Moraux* (*Children's Treasury of Moral Tales*), published by Marie Leprince de Beaumont in 1757.

The ballet begins with an introduction that suggests the world of "*faery*" (to use a favorite word of J.R.R. Tolkien) with distant fanfares—"the horns of Elfland faintly blowing," as Tennyson put it. A twittering of the woodwinds and a trembling in the strings foreshadows the tales to come and leads to the opening curtain.

The first episode (newly added for the ballet) is entitled **Spinning-wheel Dance and Scene**. It is the first part of the tale of the Sleeping Beauty. The orchestra plays a running sixteenth-note figure in 6/8 (the classic musical metaphor for spinning-wheels) as the curtain rises on a garden. An old woman is spinning in one corner, and the Princess Florine enters jumping rope. Then (after a general pause in the orchestra) she begins to play badminton; the game goes on for some little time (though she is evidently playing by herself). Suddenly she trips against the spinning-wheel and is wounded by its distaff. The old lady calls for help, and all the gentlemen and ladies of honor in the court come rushing in, but their efforts to revive the princess are unavailing. Someone remembers the curse of the old fairy—here horns and clarinet recall in hushed tones the opening theme of the Prelude. This leads directly into the second tableau:

Pavane of the Sleeping Beauty. Two ladies-in-waiting prepare the princess for her hundred-year sleep, as the gentlemen and the other ladies dance the pavane, the first of the original piano pieces to appear here in orchestral guise. A pavane is a slow and stately dance (popular in the sixteenth century) in 4/4 time. As the lords and ladies retire, the old woman throws off her ragged garments and reveals herself as the Good Fairy. She kisses the sleeping princess on the forehead, then turns to the back of the stage and whistles with her fingers to her lips (piccolo). Suddenly two little blackamoors appear; her safekeeping is put in their hands. They cover the area of the stage in which Princess Florine is lying with a light curtain and then run up a banner with the name of the first tale to be told inside the frame of the princess's dreams, a few added measures in waltz rhythm leading directly into the scene:

Conversations of Beauty and the Beast. The Beauty enters as the solo clarinet begins its gentle, rocking waltz tune. She goes to a mirror and begins arranging her hair, powdering her face, and admiring the result. The low rumble of the contrabassoon signals the arrival of the Beast. At first she repulses the Beast's declarations of love, and he falls, sobbing, at her feet (all this in a forceful passage for the full orches-

tra). She begins flirting with him and teasing him coquettishly, as his music becomes more and more impassioned. Suddenly he collapses at her feet (general pause in the orchestra). She takes pity on him and offers her hand; a harp glissando leads up to a shimmering melody played in harmonics on the solo violin, as the Beast turns into a handsome prince who thanks the Beauty for having broken the enchantment that had held him. The two blackamoors salute the princess and unroll a new banner.

Hop o' my Thumb. The music describes a single episode identified by the passage from Perrault's story quoted at the head of Ravel's score:

> He believed that he would have no difficulty in finding his way by means of the bread-crumbs which he had strewn wherever he had passed; but he was greatly surprised when he could not find a single crumb; the birds had come and eaten them all.

Ravel begins the tale with an aimless, wandering figure in the strings (which change meter in each bar from 2/4 to 3/4 to 4/4 to 5/4) suggesting the seven lost woodcutter's children. As they enter, Hop o' my Thumb is crumbling up a piece of bread. When the other six children lament their lost condition, Hop o' my Thumb shows them the crumbs he has strewn on the path, and, reassured, they fall asleep until dawn. In just four measures, Ravel paints brilliantly the musical image of the birds (solo violin harmonics, twittering piccolo and flute) eating up all the crumbs, so that when the boys wake up, not a crumb is to be found. They weep and sob, then start slowly out.

Some connecting music brings back the two blackamoors with a new banner, accompanied by a cadenza for the harp with celesta and eventually flourishes on the flute before the next episode:

Laideronette (**The Ugly Little Girl**), **Empress of the Pagodas**. This is a fairly unfamiliar story. A princess was made ugly by a wicked witch. Ashamed of her appearance, she hid herself in a distant castle. One day she met a Green Serpent, who had himself been a handsome prince. They voyage to a country inhabited by Pagodas, tiny people made of jewels, crystal, and porcelain; this turns out to be the country of which the Green Serpent is king. Eventually both the Ugly Little Girl and the Green Serpent are restored to their original form and, of course, they marry. Ravel's music does not attempt to tell the story; it simply provides a colorful depiction of one scene (as described in the excerpt from Mme. D'Aulnoy's *The Green Serpent* printed at the head of the score):

> She undressed and went into the bath. The Pagodas and Pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had violas made of almond shells, for they were obliged to proportion the instruments to their figure.

The scene offers every opportunity for cheerful *chinoiserie*, and Ravel jumps at it, with pentatonic melodic figures, string tremolos, lively "exotic" percussion, and a cheerful little "oriental" tune in the piccolo. The general dance is suddenly interrupted for a *pas de deux* of the Ugly Little Girl and the Green Serpent. But everyone else soon joins with abandon and delight.

Suddenly the distant "horns of Elfland" are heard, and the dancers disappear. It is the signal for the reawakening of the Sleeping Beauty; the two blackamoors quickly remove the curtain that covers her portion of the stage. Now the sun is beginning to rise; birds are calling. As full daylight arrives, we begin the final section of the score, the **Apotheosis** entitled:

The Fairy Garden. Prince Charming enters, guided by Love, and accompanied by a grave and stately slow waltz. He finds the Sleeping Beauty and awakens her just as the day dawns. All the dancers from all the preceding scenes re-enter and group themselves around the Prince and Princess who have been united by Love, as the orchestra builds to joyous fanfares, which, with the blessing of the Good Fairy, bring this tale to a close: "...and they all lived happily ever after."

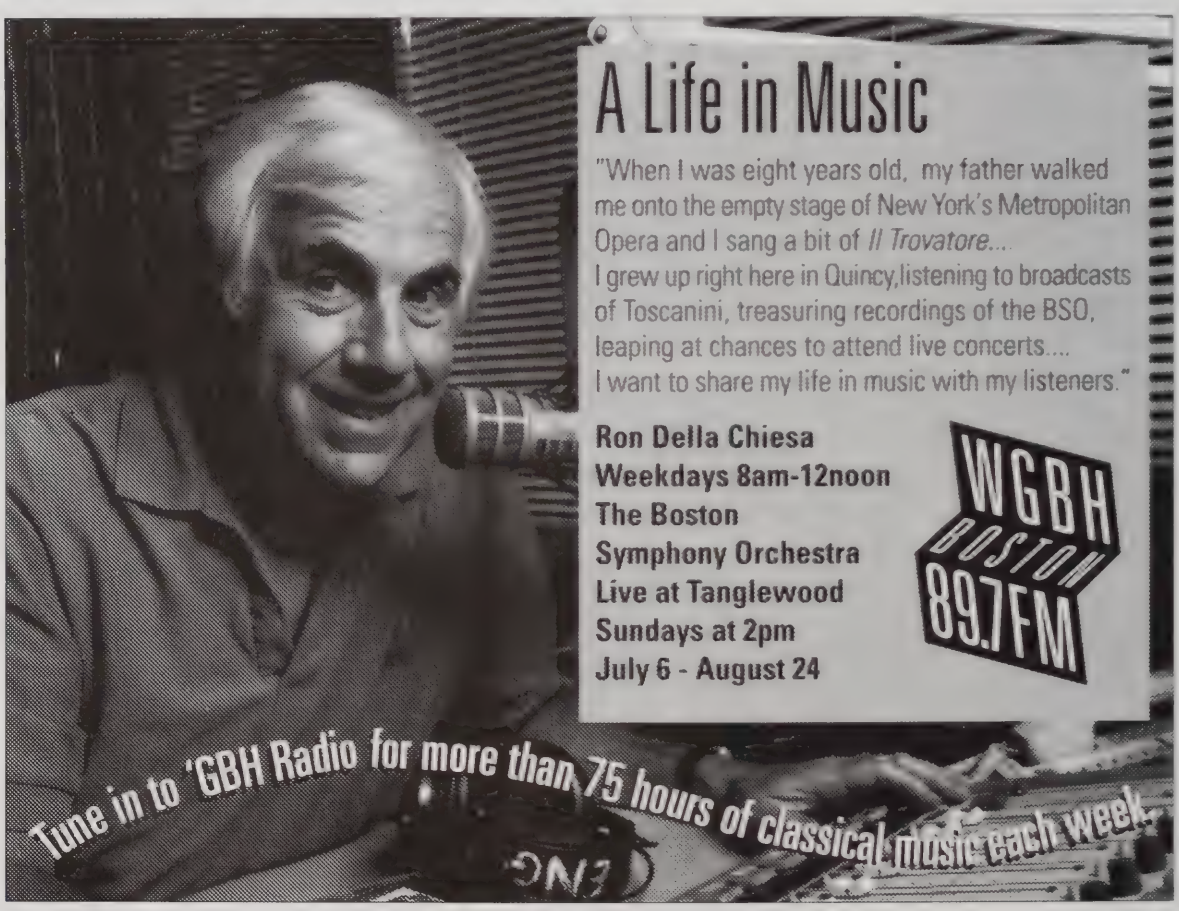
—S.L.

ARTISTS

André Previn



One of America's best-known and most versatile musicians, André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host. As guest conductor of the world's major and most recorded orchestras, Mr. Previn appears annually with the Vienna Philharmonic both in Vienna and at the Salzburg Festival, its summer home. In addition he regularly conducts the Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, and San Francisco Symphony, to name but a few. In 1993 he became Conductor Laureate of the London Symphony Orchestra, of which he was principal conductor for ten years. During the past twenty-five years he has held chief artistic posts with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony, and Houston Symphony, touring with several of them worldwide. In the 1997-98 season, Mr. Previn will appear in North America with the Boston Symphony, the New York Philharmonic, the Pittsburgh Symphony, and the Orchestra of St. Luke's at Carnegie Hall, as well as in recital with violinist Young-Uck Kim at the Metropolitan Museum in New York City. In Europe he will conduct the Munich Philharmonic and the London Symphony. In Japan he will make his annual appearance with the NHK Symphony, in a series of three programs. As pianist, Mr. Previn performs and records chamber music with a variety of colleagues. With each orchestra of which he has been music director he has begun chamber music programs with the orchestral musicians. Mr. Previn has recently returned to one of his first loves, jazz, performing and recording with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. The André Previn Jazz Trio has toured Japan, North America, and Europe. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Also at this time he began his musical and personal friendship with Joseph Szigeti, which imbued him with a lifelong interest in chamber music. As a teenager he began to concentrate his efforts



on the symphonic world in conducting and composition. His compositions include a piano concerto for Vladimir Ashkenazy, a cello sonata for Yo-Yo Ma, vocal works for Dame Janet Baker, Kathleen Battle, Barbara Bonney, and Sylvia McNair, a violin sonata for Young Uck Kim, a piano and woodwind trio for the St. Luke's Chamber Ensemble, and a music drama, *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard. On commission from San Francisco Opera, Mr. Previn is currently writing an opera based on Tennessee Williams's *A Streetcar Named Desire*, to a libretto by Philip Littell, to be premiered in San Francisco in September 1998. In 1991 Doubleday released Mr. Previn's memoir, "No Minor Chords–My Early Days in Hollywood," chronicling his years as composer, arranger, and orchestrator at the MGM Studios. Now an exclusive Deutsche Grammophon recording artist, Mr. Previn has recorded extensively for more than thirty years. In January 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn is celebrating the twentieth anniversary of his Boston Symphony debut this summer. He has appeared regularly as a guest conductor with the BSO since his Tanglewood debut in 1977, most recently as both conductor and pianist in two programs at Symphony Hall this past February, when he also led the orchestra on tour to the Canary Islands and Florida.

Pamela Frank



The American violinist Pamela Frank is acclaimed internationally for her appearances with orchestra, in recital, and as a chamber music partner with today's most distinguished soloists and ensembles. Last summer, besides her Boston Symphony appearances as soloist at Tanglewood in Beethoven's Violin Concerto under Bernard Haitink and Beethoven's Triple Concerto under Christoph Eschenbach, Ms. Frank appeared in the City of London Festival, the Colmar Festival, the Verbier Festival, and the Mostly Mozart Festival. At the Minnesota Orchestra's Sommerfest she participated in the sixtieth-birthday gala for David Zinman and returned for the world premiere of Aaron Jay Kernis's *Lament and Prayer*. Last September she gave two performances at the Berlin Festival—Brahms's Double Concerto with cellist Clemens Hagen, and a recital with Peter Serkin. Highlights of Ms. Frank's 1996-97 season included a tour of Germany with the Academy of St. Martin in the Fields, an American tour with the Baltimore Symphony, and a series of family concerts in Japan with Yo-Yo Ma. Following concert performances, she made her first concerto recording for London/Decca, two Mozart concertos with the Tonhalle Orchestra in Zurich. In addition to other orchestral engagements, she also gave recitals with two frequent collaborators, Peter Serkin and her father, Claude Frank. Recordings with both those pianists are also planned, including the Brahms violin sonatas for London/Decca with Mr. Serkin. Ms. Frank's schedule for 1997-98 includes appearances with the Cleveland Orchestra under Franz Welser-Möst, the National Symphony with Stanislaw Skrowaczewski, the Orchestre National de France with Leonard Slatkin, the Philadelphia Orchestra with Zdenek Macal, the Chicago Symphony, the Houston Symphony, and the Czech Philharmonic in Prague, as well as appearances at home and on tour with Neeme Järvi and the Detroit Symphony. She will be featured in a three-recital series at London's Wigmore Hall, and in March 1998 she will give the premiere of a new piece by Ellen Taaffe Zwilich at Carnegie Hall with Hugh Wolff and the Orchestra of St. Luke's. In the recording studio, Ms. Frank has recorded the Beethoven violin sonatas for MusicMasters with Claude Frank; two volumes, one featuring the sonatas 1 and 9, the *Kreutzer*, the other including the three Opus 30 sonatas, have been released. She has recorded Chopin's piano trio with Emanuel Ax and Yo-Yo Ma for Sony Classical, and she was featured on the soundtrack to the film "Immortal Beloved." Born in New York City, Pamela Frank is the daughter of noted pianists Claude Frank and Lilian Kallir; the three frequently play chamber music together, both at home and before the public. Ms. Frank began her violin studies at five and after eleven years as a pupil of Shirley Givens continued her musical education with Szymon Goldberg and Jaime Laredo. She launched her career formally in 1985, with the first of her four appearances with Alexander Schneider and the New York String Orchestra at Carnegie Hall. A recipient of the Avery Fisher Career Grant in 1988, she graduated the following year from the Curtis Institute of Music in Philadelphia, where she now lives. Ms. Frank made her Boston Symphony debut in December 1992 under Seiji Ozawa's direction, having appeared at Tanglewood the previous summer in recital with Peter Serkin, and in a Tanglewood on Parade performance of Beethoven's Triple Concerto with Mr. Serkin, Yo-Yo Ma, and the Tanglewood Music Center Orchestra under Leon Fleisher's direction.





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Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, July 26, at 8:30

ANDRÉ PREVIN, conductor and pianist

GOULD — *Fall River Legend* Suite
- Prologue
- Waltzes
- Elegy
- Hymnal Variations
- Cotillion
- Epilogue

COPLAND — Clarinet Concerto
- Slowly and expressively—
- Cadenza—Rather fast

WILLIAM R. HUDGINS, clarinet

INTERMISSION

SCHUMAN — Symphony No. 3
- Part I. Passacaglia and Fugue
- Part II. Chorale and Toccata

GERSHWIN — *Rhapsody in Blue*

ANDRÉ PREVIN, piano

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Baldwin piano

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NOTES

Morton Gould
Suite from the ballet *Fall River Legend*

Morton Gould was born in New York City on December 10, 1913, and died in Orlando, Florida, on February 21, 1996. He composed his ballet Fall River Legend *for Agnes DeMille in 1947; the first performance took place under the auspices of the Ballet Theater at the old Metropolitan Opera House, New York, on April 22, 1948. That same year, Gould extracted a suite comprising slightly under half of the score. Pierre Monteux conducted the San Francisco Symphony in the first performance on January 6, 1949. André Previn led the only previous Boston Symphony performances this past February in Boston, followed by tour performances in the Canary Islands and Florida later that month. The score of the suite calls for two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

He was an American composer who wrote for the concert hall and the theater, in popular and serious styles. He composed Broadway shows. He was a media personality (on the radio). He was a superb pianist who enjoyed the trick of taking audience requests and working them up into a fugue or some other complex but satisfying piece. He was a gifted conductor and recording artist. There are those who maintain that the finest recording ever made of Gershwin's *Rhapsody in Blue* features him as both conductor and soloist. If asked to name the artist who had such wide-ranging talents, most people would likely pick Leonard Bernstein, and, indeed, there are surprising correspondences. Like the more famous and more flamboyant Bernstein, whose life his own enfolded chronologically, Morton Gould touched American musical life with vigor, energy, and imagination. He understood the full range of American music-making, and he made much of it his own. Like Bernstein, his more popular "light" works, such as the *Latin-American Symphonette* or *American Salute* or the Pavane from his *American Symphonette No. 2*—all the product of his radio days in the 1940s—sometimes blinded audiences to the fact that he was a serious musician of substance, though his quality was recognized at the end of his long and fruitful life when he received the 1994 Pulitzer Prize for his *Stringmusic*.

Gould's profile as a composer of "popular" music almost kept him from writing one of his most famous scores. When Agnes DeMille was looking for a collaborator for a ballet about America's favorite non-political murder, the Lizzie Borden case, she nearly rejected the proposal that she contact Gould because she only knew his popular radio work.

It is entirely fitting that the earliest inkling the young Morton Gould gave of his musical talents should be connected with a quintessentially American composition. On Armistice Day, November 11, 1918, the child—not quite five years old—heard a brass band playing Sousa's *Stars and Stripes Forever!* and astonished his parents by playing out the tune on the piano without a mistake. Music lessons were clearly called for. At eight he received a scholarship to the Institute of Musical Art (later renamed the Juilliard School). At fifteen he saw his first composition, a piano suite, published, and the following year he performed a recital of his own music. The Depression changed whatever plans he had to conquer the concert hall. He urgently needed to eat, and he took a job playing the piano for vaudeville acts, including his own stunt routines. He arranged music for others, becoming supremely skilled at orchestration and at turning fragile ideas into satisfying sounds. By the mid-1930s he was composing, conducting, and arranging for the radio while also enjoying the opportunity to hear some of his works played by major orchestras in their concert series. He conducted the Boston Symphony in December 1945 in a program consisting entirely of his own works, an event virtually unheard-of for an American composer at that time.

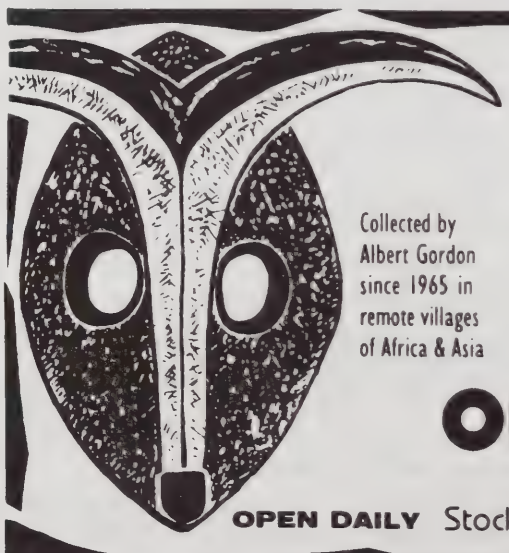
It was no doubt his long experience in vaudeville and on the radio that confirmed Gould in his conviction that the composer's first duty was to communicate with his

audience, whether the music in question was light or serious. And he did so as an unabashed American, not apologizing for the popular traditions of our music, but joyfully and enthusiastically reshaping it into his own. As Schima Kaufman wrote in the *American Mercury*, he created "an individual native musical language which is not a mixture of classical and jive but rather jazz-become-classical." And to his great surprise, many of the pieces he composed for a popular radio broadcast, with the idea that they would have no further life, began turning up on concert programs.

To the very end of his long life, Gould found inspiration in America's music, from Sousa's marches and nineteenth-century minstrelsy to jazz and swing and Latin tunes and even (in one of his last works, *The Jogger and the Dinosaur*, composed in collaboration with two of his grandsons) rap. He was also a significant musical citizen, serving leadership roles with the American Symphony Orchestra League and nearly a decade as the president of ASCAP (the American Society of Composers, Authors, and Publishers). Even at the age of eighty-two his death seemed untimely (he was actively at work on new pieces, including a piano concerto), but it came in the midst of a successful residency at the Disney Institute in Florida, quietly, during the night, after a successful concert of his music. And however sad the loss, the years immediately following the death of an important figure in our cultural life give an impetus to reconsidering the amazing range of his work.

From the very beginning *Fall River Legend* has been regarded as one of the high points of Gould's output. In a 1990 conversation between Gould and the choreographer Agnes DeMille (taped and included on a recording of the full ballet score), DeMille explained that the conductor Max Goberman had recomended Gould as the composer and overcame her doubts: he could compose in any style, he could write tunes, and he could orchestrate beautifully. The two artists fleshed out the scenario over a long lunch at the Russian Tea Room. As DeMille recalled it, she was satisfied with about three-quarters of her scenario, but she was worried about the ending. How should they deal with the question of Lizzie Borden's guilt in the murder of her father and stepmother? The historical Lizzie was acquitted, though most authorities remain convinced that she was guilty. Gould suggested that, in the ballet, she should be hanged, arguing that this was justifiable poetic license and added that he could easily write "hanging music," whereas it would be difficult to attempt "acquittal music and acquittal choreography." (In any case, neither the murders nor the hanging are explicitly represented on the stage in the choreography.)

From the start the ballet was a great success; it has remained one of Gould's most frequently-performed theatrical works, and one of the most highly regarded of DeMille's creations. For the orchestral suite, which comprises somewhat under half the score,


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Gould chose to emphasize the set pieces, the ensemble dances, which suggest the time and place in which the story occurs. He eliminated most of the "psychological" and mimetic music associated with Lizzie's increasing unhappiness, her decision to murder, and her punishment, though enough of that music is retained to indicate the darker side of the score.

The ballet and the suite open with a brief **Prologue**, a brutal, assertive statement of the music that will be associated with the gallows. (In the full ballet, the prologue music continues to unfold quietly under the voice of a speaker who reads the indictment against Lizzie Borden.) We then move back into the past. The adult Lizzie is present, an observer of her own history, but powerless to change the course of events. She sees first her childlike self—danced by a younger woman—happily living with her father and mother. This occurs to the music of **Waltzes**, which sets the tone of the period (the early 1890s) and the innocence of childhood (indicated in part by a brief quotation of "Chopsticks"). But Lizzie's mother collapses; she must be taken home. The next scene (**Elegy**) begins as a tender *pas de deux* of the two parents, later joined by young Lizzie and the invisible adult Lizzie, who observes the tenderness of the family group, then watches as her mother suffers a second attack and is carried into the house. The other dancers dress the adult Lizzie in black for mourning, and we realize that her mother has died. She has only her mother's shawl as a memory of her. Soon another woman from the town comes to console the grieving father. She takes the shawl from Lizzie, making it clear that she will soon marry the widower Borden.

The suite skips past the music of the next few scenes, in which it becomes clear that the father prefers the company of his new wife to that of his daughter, and Lizzie is left in an emotionless vacuum. (At this point the dancer representing the mature Lizzie takes over in the ballet and the younger dancer disappears from the scene.) The new couple lives a life that offers only suffocating boredom for Lizzie. The stepmother begins to hint that Lizzie is not quite right in the head. Lizzie meets the understanding Pastor, and for a time it seems as if they will form a supportive relationship, but the parents order Lizzie back into the house. She goes to a rear door and reenters with an ax. The music builds to a climactic sinister mood as the father and stepmother express fear at this sudden, apparently violent, apparition. Lizzie had merely intended to chop firewood (which she proceeds to do) but is carried away in laughter at her parents' obvious fear; we realize that a terrible idea has begun to germinate in her mind. She caresses the handle of the ax, as one would a child; it represents for her the opportunity to live and be free. The Pastor arrives to invite her to the church social. He is almost deterred by the whispers of the stepmother about Lizzie's mental condition, but once he is left alone with the younger woman again, he repeats the invitation and they head off to the church.

Here the suite continues. The *Church Social* (omitted at these performances) is a large ensemble dance in which Gould captures the mood and spirit of a small New England town with intimations of folk tunes and hymnody, yet without ever using a borrowed melody. Lizzie is welcomed to join the throng of dancers. In the ensuing **Hymnal Variations** she dances with the pastor, a *pas de deux* that grows more and more intense, as if—in Agnes DeMille's conception—he were fighting for her soul as well as her heart. The entire congregation joins in the joyous **Cotillion**.

But Lizzie's stepmother arrives; she again begins whispering about Lizzie's mental disturbances and persuades the Pastor to let her take Lizzie home. The next sections, which encompass the gory climax of the ballet, are not included in the suite. When she reaches home, Lizzie heads straight for the ax, covering it with her skirt, then suddenly revealing it, to the terror of her parents. Lizzie covers her face, contorted in anguish, as there is a sudden blackout. The "Death Dance" is a kind of dream sequence. The backdrop is changed to show the three rocking chairs in the Borden household standing in a pool of blood. Lizzie dances with the spirit of her dead mother, trying to hide the bloodstains on her petticoat. The mother forces her to reveal them, then slaps her hand and leaves her; Lizzie must face the consequences of her

action alone. The next scene begins in utter silence. The townspeople have gathered outside, having heard strange noises. Lizzie appears from the back room and stares at them through the window; they stare back. She slowly opens the door and, her face making a soundless scream, rushes off. Instantly the orchestra explodes in the "Mob Scene" as the crowd rushes in and discovers (offstage) the bodies of Lizzie's father and stepmother. She is brought back and confronted with the ax and the blood-stained shawl. The house is slowly dismantled and converted into the gallows.

The suite concludes with the **Epilogue**. The crowd slowly disappears, leaving Lizzie alone with the Pastor as the orchestra recalls the passages of her life leading up to this moment. Finally she is left all alone, confronting the gallows, and we hear once more the brutal orchestral cry with which the ballet opened. A dark final roll on the timpani brings Lizzie to face her own death as the ballet ends.

—Steven Ledbetter

Aaron Copland
Clarinet Concerto

Aaron Copland was born in Brooklyn, New York, on November 14, 1900, and died in Peekskill, New York, on December 2, 1990. He began his Clarinet Concerto in 1947 but composed most of the work during the summer of 1948. It was commissioned by Benny Goodman, who gave the first performance on November 6, 1950, in a radio broadcast with the NBC Symphony Orchestra, Fritz Reiner conducting. Copland himself conducted the first Boston Symphony performance, on July 24, 1970, at Tanglewood, with Gervase de Peyer as soloist. Until William R. Hudgins's performances this past February with André Previn in Boston, the Canary Islands, and Florida, Harold Wright was the soloist for all subsequent BSO performances, including the most recent Tanglewood performance on July 5, 1980, when the composer conducted an all-Copland program celebrating the fortieth anniversary of the Tanglewood Music Center (then called the Berkshire Music Center). In addition to the soloist, the score calls for a string orchestra including harp and piano.

Early in his career Copland had adopted some of the rhythmic elements and characteristic sonorities of jazz in order to sound more "American." In such works as *Music for the Theatre* of 1925 he translated the "feel" of the popular stage of the day—vaudeville and charming "book" musicals with great songs and brainless plots—into a tasty concert piece that challenged the symphony orchestras called upon to play it, because

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almost all of the musicians were Europeans of the old school with no feeling for the syncopations of American popular music.

During the '30s, Copland found other ways of creating an American sound, mostly through the employment of folk songs and fragments in his popular ballets *Billy the Kid, Rodeo,* and *Appalachian Spring.* But he returned quite naturally to his jazzy licks when writing a piece for a great jazz musician, clarinetist Benny Goodman. After making his mark as a jazzman, Goodman began to take an interest in classical music as well, playing the Mozart concerto and other standard repertory works for his instrument. When he decided to commission a new piece, he wanted the best composer available. Various musical advisors were unanimous in suggesting Copland.

Copland, an inveterate traveler, began the score in Rio de Janeiro late in 1947, but he finished it during his sixth season of teaching at Tanglewood during the summer of 1948. Goodman found it a challenge, especially in the lively syncopated parts, which move in ways rather different from the jazz he was accustomed to. But his loving performance (and the superb recording he made) quickly established the concerto as a popular modern favorite.

Structurally, the work is simplicity itself: two movements (slow, then fast) linked by a solo cadenza. The first movement is graceful and songful, cast in broad but gentle musical arches. The cadenza introduces some jazzy elements that are then fully exploited in the faster second movement.

—S.L.

William Schuman
Symphony No. 3

William Howard Schuman was born in New York City on August 4, 1910, and died there on February 15, 1992. He composed the Third Symphony in late 1940, completing it in Larchmont, New York, on January 11, 1941. The symphony bears the dedication "For Serge Koussevitzky," and was given its first performance on October 17 that same year by the Boston Symphony Orchestra with Koussevitzky conducting. Dennis Russell Davies led the BSO's only previous Tanglewood performance on August 4, 1990, Schuman's eightieth birthday, with the composer present. The symphony is scored for two flutes (one doubling piccolo), two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons, four horns, four trumpets, four trombones, tuba, timpani, snare drum, cymbals, bass drum, xylophone, and strings. Also listed in the score as "Optional, but very desirable" are third flute (doubling second piccolo), third clarinet, third bassoon, contrabassoon, an additional four horns, and piano.

There is no surprise when an American boy shows a passionate interest in baseball. Nor was it unusual for a teenager in the 1920s to discover an interest in music and form a jazz band for which he would write and arrange popular-style tunes. We might expect that "Billy Schuman and his Alamo Society Orchestra" might, with luck and perseverance and a repertory of original songs—including several written in collaboration with Frank Loesser—have developed into one of the successful dance bands of the day. But who would have imagined in early 1930 that this boy, almost twenty, would within a decade appear as one of America's most promising symphonic composers? Or that he would pursue a career of rare distinction as composer, educator, and administrator, becoming (among other things) president of the Juilliard School and the first president of Lincoln Center for the Performing Arts? And that he would produce, in the course of his distinguished career, ten symphonies, numerous concertos, choral works, chamber music, and even an opera about baseball?

The surprising transmutation occurred because William Schuman agreed reluctantly to go with his sister to a Carnegie Hall concert on April 4, 1930, at which Toscanini led the New York Philharmonic in music by Wagner, Kodály, and his near-namesake Robert Schumann. The powerful effect of that experience—seeing the massed strings bowing uniformly, hearing the sonorous brasses, reveling in the infinitely varied sono-

rities—convinced the young man that he had to compose symphonic music. He was undeterred by the fact that he had not yet even begun the most basic study of music theory. With characteristic energy and determination he plowed right in, finding teachers who could teach what he wanted to know and listening to a great deal of music.

He quickly became a master of contrapuntal techniques, of technical skills that are evident in all of his symphonic works. Perhaps it is not too fanciful to suggest that Schuman's early mastery of counterpoint may be in some way related to his experience in composing for a teenage band without a score; he had to keep an entire work in his head while teaching each member of the ensemble his own part. Such long-range thinking was surely the foundation of his sense of musical architecture, which is so brilliantly displayed in the Third Symphony.

The emergence of the young William Schuman in the late 1930s was largely due to the perceptiveness of Serge Koussevitzky. Prompted by a word from Aaron Copland, Koussevitzky programmed Schuman's Second Symphony. Though it was not a great success with the critics and audiences—one radio listener wrote, "Your symphony made me lose my faith in the power of aspirin tablets"—Koussevitzky retained faith in him. His next work, the *American Festival* Overture, was an instant success. Koussevitzky requested a new piece; this was Schuman's Third Symphony, the earliest of his ten symphonies that he later recognized (the first two were withdrawn and have not been performed since the 1930s). Its premiere brought the composer the highest praise and the first award in music ever given by the recently founded New York Critics Circle.

One of the first things that is clear from a hearing of Schuman's music is that he is a true symphonist—not a composer who strings together unrelated melodies in a kind of potpourri, but rather one who builds from the smallest, most abstract musical bricks and mortar an edifice planned on a grand scale, never losing sight of the main goal even in the swirl of richly elaborate detail. Moreover he handles his instrument —the orchestra—in a way that is characteristic and recognizable. He loves to write for the instruments in family groups, resulting in a rich impasto of pure woodwind sound, or brass, or strings. His basic approach is melodic. Indeed, it is common for his symphonies to begin with a soaring, chromatic arch of *cantabile* melody exposing the essential ideas from which the rest of the piece is to be built.

The Third Symphony is in two large movements, each subdivided into two parts: Passacaglia and Fugue, Chorale and Toccata. The terms refer to time-honored Baroque forms, but there is nothing academic about the way Schuman employs them. He probably chose these genres because they are traditionally contrapuntal, an approach he found congenial. The Passacaglia theme, exposed at once in the violas, is typically Schumanesque, featuring large leaps with gaps filled in by smaller ones, not repeating itself anywhere, and reaching a single climactic high note. The melodic intervals function as the building blocks for all the thematic ideas in the symphony: octave-leaps, successive fourths producing a seventh, upward-soaring sixths. The Passacaglia begins with a canon, each part entering seven measures after the preceding voice and a half-step higher, so that the entries climb through half an octave, from E to B-flat, leading to a series of variations that culminate without break in the Fugue. Its theme, constructed of the same motivic material as the Passacaglia, is first presented in violas, cellos, and horns. Each fugal entry begins a half-step higher than the preceding one, so that we move by semitones from B-flat to E, thus completing the octave rise begun in the Passacaglia. Since no voice drops out after entering, the result is a massive structure in seven real parts, a contrapuntal *tour de force*, most astonishing for the fact that Schuman's scoring keeps all this activity clear when it could become hopelessly muddled. After an interlude for four trumpets, a more tranquil, lyrical version of the theme generates a new, lighter fugal section, which builds to the movement's climax, with trumpets and horns playing a harmonized version of the original fugue theme, freely augmented, against the more lyrical variant in the trombones and basses.

The second movement, like the first, begins rather slowly and quietly before building to a sonorous conclusion. The Chorale is an original melody constructed out of

the same intervals as the Passacaglia and Fugue, though rather squarer in its phrasing, like a hymn tune. The full tune is first played by the trumpet, after which several variations wind down to a soft conclusion that leads without pause into the Toccata, a hell-for-leather orchestral showpiece that begins with its own theme (still derived from the Passacaglia) but gradually brings together elements from other parts of the symphony.

Practically all of Schuman's symphonies are conceived purely as abstract musical compositions, without programmatic elements. Still, it is impossible to hear the Third without being aware that the music is tremendously affirmative. It is also, in the best sense of the phrase, a symphony very much of its time. That time, 1940-41, was a period of darkening portents for the whole world; Europe was at war, and many people wondered how long America could stay out of it. Perhaps subconsciously, William Schuman responded to the mood of the day with a "heroic symphony"—not a piece of jingoistic flag-waving, but a reminder that the qualities of decisive commitment and courage have been among the most attractive elements of the American character in times of danger. Yet he did not write a symphony limited to its time, but rather a sturdy expressive structure to which we can still respond with recognition of things often forgotten. And in so doing, he composed a work that can rank with but a handful of others as contenders for the title of "the great American symphony."

—S.L.

George Gershwin
Rhapsody in Blue

George Gershwin was born in Brooklyn, New York, on September 26, 1898, and died in Hollywood, California, on July 11, 1937. He composed Rhapsody in Blue *early in 1924 and played the piano part at the first performance, which took place on February 12, 1924, in Aeolian Hall, New York, with Paul Whiteman and his Band. Ferde Grofé scored the work for the Whiteman Band and also later produced the full orchestra version, the version that is typically heard. Arthur Fiedler led the orchestra's first Tanglewood performance on August 6, 1959, as part of "Tanglewood on Parade" with pianist Earl Wild. Subsequent Tanglewood performances featured Wild with Fiedler again on August 9, 1974, André Watts with Seiji Ozawa on July 4, 1976, Michael Tilson Thomas as both soloist and conductor in the original jazz band version on August 4, 1986, Christopher O'Riley with John Williams as part of "Tanglewood on Parade" on August 21, 1990, and Marcus Roberts and a group of supporting jazz musicians with Seiji Ozawa in Roberts's own adaptation of the score last summer, on July 26, 1996. In the version for full orchestra, besides the solo piano, the score calls for an orchestra of two clarinets in B-flat (first doubling oboe, second doubling bass clarinet), two alto saxophones in E-flat (first doubling soprano sax in B-flat, second doubling baritone sax in E-flat), tenor saxophone in B-flat (doubling clarinet in E-flat), two horns, two trumpets, two trombones, timpani, snare drum, bass drum, bells, gong, suspended cymbal, crash cymbals, eight violins, banjo, bass/tuba, celesta, and orchestral piano.*

A perpetual debate of the '20s revolved around the subject of jazz. Was it good music? (Some even asked if it was music at all.) Could it be employed in traditional classical forms and media? Did listening to jazz bring about the inevitable corruption of taste, the destruction of the home, and immorality of every kind? Most established composers, with their European training, had a simple answer: jazz was not good music; listening to it tended to destroy all that was wholesome and uplifting in western culture. A few composers of traditional training were more open-minded, though. Charles Martin Loeffler, the Alsatian-American composer who had been assistant concertmaster of the BSO for twenty years before the turn of the century, haunted nightspots with his young friend George Gershwin whenever Gershwin was in Boston for the opening of a new show, and he even tried his hand at some jazz-tinged chamber music. Still earlier the Frenchman Darius Milhaud had produced a scandalously successful ballet, *La Création du monde*, employing musical elements picked up in Harlem

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in the early years of the decade. But probably the man most responsible for making jazz respectable to white audiences was Paul Whiteman, who thus served much the same function that Elvis Presley later did with respect to rock 'n roll. Whiteman was not a real jazzman himself, but he was a solid musician who wanted to use whatever was new in the world of popular music. Not the least of his contributions to our musical life was the encouragement of "symphonic jazz," which produced the first concert success by George Gershwin, *Rhapsody in Blue.* And that success in turn began to set Gershwin thinking of working in larger forms and produced, in addition to his string of hit shows and wonderful songs, such works as the Concerto in F, *An American in Paris,* and *Porgy and Bess.*

Some time in the fall of 1923, Whiteman told Gershwin that he wanted to produce a concert that would celebrate the *rapprochement* between symphonic music and jazz, and that he expected a contribution from Gershwin—who promptly forgot about the conversation, only to be suddenly reminded on January 3, 1924. George was playing pool with Buddy DeSylva (of the songwriting team DeSylva, Brown and Henderson) while Ira was reading the *Herald Tribune* when he suddenly came across an announcement of Whiteman's concert, "An Experiment in Modern Music," to be given in New York's Aeolian Hall on February 12. According to the paper, George would produce a "jazz concerto" for the event. Whiteman had been the conductor of the 1922 *George*

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White's Scandals for which Gershwin had written a one-act opera entitled *Blue Monday*, his first attempt to create a theatrical work with African-American characters, an idea later to be so richly developed in *Porgy and Bess*. Though *Blue Monday* was a flop with the audience (it was much too serious for a frivolous revue like the *Scandals*), it made a deep impression on Whiteman, who regarded Gershwin as the man of the hour.

Whiteman's concert, so the announcement ran, would involve a committee of judges whose task it would be to pass on the question, "What is American music?" (Ironically—but typically for the time—not one of the judges was American; they included Sergei Rachmaninoff, Jascha Heifetz, Efrem Zimbalist, and Alma Gluck.) Given the shortness of time, and Gershwin's limited experience in scoring his works, Whiteman offered the services of his arranger, Ferde Grofé, to orchestrate the new work as it was being composed.

At the time, Gershwin was busily putting the finishing touches on a show called *Sweet Little Devil*, which was due to open in New York on January 21. The *Rhapsody* took shape in his mind as he was traveling to Boston for the show's out-of-town tryout.

> I had already done some work on the rhapsody. It was on the train, with its steely rhythms, its rattle-ty bang that is often so stimulating to a composer... I frequently hear music in the very heart of noise. And there I suddenly heard—and even saw on paper—the complete construction of the rhapsody, from beginning to end. No new themes came to me, but I worked on the thematic material already in mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness. By the time I reached Boston, I had a definite plot of the piece, as distinguished from its actual substance.

Later, at a party in New York, Gershwin was improvising on the piano—as he invariably did at social gatherings—when, as he later said, "I heard myself playing a theme that must have been haunting me inside, seeking outlet. [It] oozed out of my fingers." Ira, who was becoming not only Gershwin's closest collaborator on lyrics, but also his best listener, encouraged him to use this theme as the lyrical climax of the work, a real contrast to the jazziness of the opening. Later on, though, when he was convinced that he had found what he wanted, Gershwin carefully notated all the details of the solo part.

The famous opening clarinet *glissando* actually predated the rest of the composition. Whiteman's clarinetist Ross Gorman had developed the trick of playing a two-octave upward *glissando*, something that had been believed impossible before. Gershwin had already been captivated by this sound, which was familiar from the Jewish klezmer tradition. He had attempted to notate it in one of his sketchbooks, and early on he thought of it as the perfect opening for the work.

Time was so short that Gershwin left a number of the solo piano spots blank, to be improvised in the performance (Whiteman's score simply said "wait for nod.") And Victor Herbert, who had a piece of his own on the concert (his last work to be performed publicly, since he died suddenly just three months later), was present at the rehearsals and made a suggestion that Gershwin accepted. Just before the appearance of the big tune, the romantic E major melody that is the heart of the *Rhapsody*, there was a transition in which the piano simply repeated a rising passage in contrary motion. Herbert suggested that, instead of a sterile repetition, a climactic rise to a fermata would be a more effective way of introducing the new theme. Gershwin accepted the suggestion, and the passage was changed to the version we know today.* Though Whiteman had announced a "concerto," Gershwin decided that it would be better to follow the freer form of the rhapsody. The score plays with the ambivalence between major

*There is something particularly touching in this incident. Victor Herbert, the last great figure of an earlier generation of American popular music—his career had begun when he played for Liszt in the 1880s and spent a year in the Strauss orchestra in Vienna—was a man of great generosity who recognized and welcomed Gershwin's talent; he even offered him free lessons in orchestration, which the younger man was not yet ready to accept. But by the time Gershwin was interested in pursuing that skill, Herbert had died.

and minor, with choices of notes called "blue" from their use in the traditional singing style of the blues, which hover between major and minor and sometimes right in between. The prevalence of "blue" notes and the rhapsodic ground plan of the work suggested to Ira the title that George gratefully accepted: *Rhapsody in Blue*—the first word redolent of the European tradition, the remainder instantly evocative of modern America.

Whiteman's Aeolian Hall concert was billed as one of the major new musical events of the season, and the glittering audience included just about every musical dignitary in New York that week. But the event was much too long, and as it dragged on and on it began to appear that Whiteman's "Experiment in Modern Music" was a bust. Victor Herbert's *Suite of Serenades*, at the beginning of the second half, aroused the greatest interest to that point on the program, though it was not in any sense a jazz composition, but rather a series of clever "characteristic" pieces scored for jazz orchestra. *Rhapsody in Blue* came next-to-last on the program, when the audience was more than a little restive. Gershwin strode out to the piano and nodded to Whiteman; the performance began with Ross Gorman's clarinet "wail." The effect was electrifying. This was something really new, and everyone recognized it at once. The audience response at the end was rapturous. Critical response in the press ranged from enthusiastic to highly negative, but the work was performed repeatedly that spring, and by June 10 Gershwin and the Whiteman band had already committed the first version to disc (in slightly abridged form). The *Rhapsody* has remained the most frequently performed of comparable contemporary scores, despite persistent nagging criticisms of its loose structure. The composer himself, when Irving Kolodin asked him a decade later whether he didn't think he could work it over and improve it, replied, "I don't know; people seemed to like it the way it was, so I left it that way."

—S.L.

ARTISTS

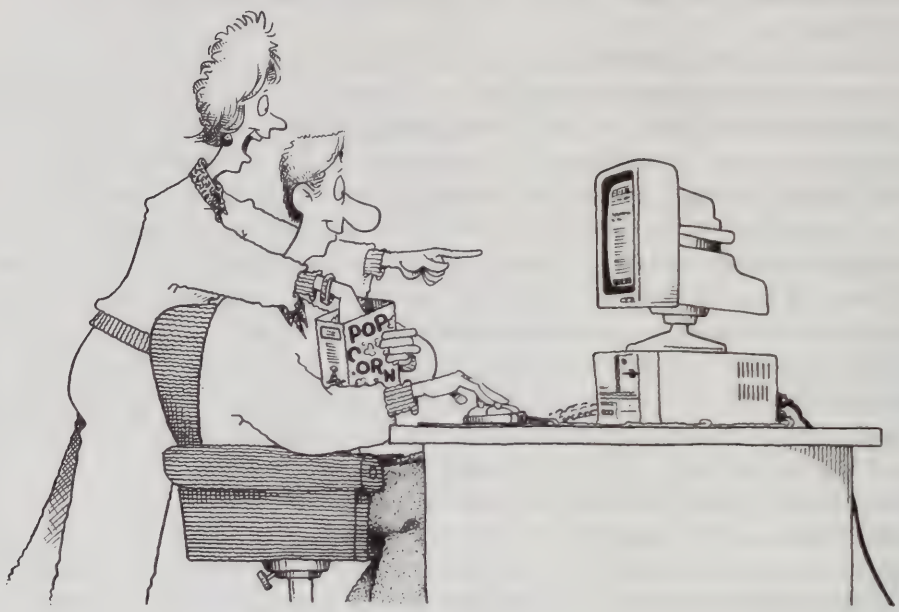
For a biography of **André Previn**, see page 30.

William R. Hudgins



BSO principal clarinetist William R. Hudgins joined the Boston Symphony Orchestra in the fall of 1992 as second clarinet, was acting assistant principal for the 1993-94 season, and was appointed principal clarinet in the summer of 1994. Before joining the Boston Symphony he was principal clarinet of the Charleston (SC) Symphony Orchestra from 1984 to 1992, and assistant principal and then principal clarinet of the Sinfonica Municipal de Caracas in Venezuela. The winner of a C.D. Jackson Master Musician Award in 1979 while a Tanglewood Music Center Fellow, Mr. Hudgins was a member for six seasons of both the Spoleto Festival Orchestra in Charleston, South Carolina, and the Festival dei Due Mondi in Spoleto, Italy. Mr. Hudgins received his bachelor of music degree from the Boston University School for the Arts, studying mainly with the BSO's late principal clarinet Harold Wright, as well as with former BSO clarinetist Pasquale Cardillo. His teachers also included members of the Indianapolis and Cincinnati symphony orchestras and Jules Serpentini, formerly of the Philadelphia Orchestra. As principal clarinet of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. Mr. Hudgins made his firsts BSO appearances as a concerto soloist in October 1995, in Mozart's Clarinet Concerto with Seiji Ozawa conducting. Most recently he was soloist with the orchestra in Copland's Clarinet Concerto this past February under André Previn's direction in Boston, and then on tour in the Canary Islands and Florida.

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ELGAR — Serenade in E minor for string orchestra, Opus 20
- Allegro piacevole
- Larghetto
- Allegretto

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58
- Allegro moderato
- Andante con moto
- Rondo: Vivace

CHRISTIAN ZACHARIAS

INTERMISSION

BRAHMS — Symphony No. 3 in F, Opus 90
- Allegro con brio
- Andante
- Poco Allegretto
- Allegro—Un poco sostenuto

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NOTES

Edward Elgar
Serenade in E minor for Strings, Opus 20

Edward Elgar was born at Broadheath, near Worcester, England, on June 2, 1857, and died in Worcester on February 23, 1934. He evidently composed his Serenade for Strings in a preliminary form by 1888; a work answering to that description, but simply called "Three Pieces for String Orchestra," was performed that year in Worcester on May 7. The Serenade for Strings as we know it today was completed in May 1892, and probably first performed in the Ladies' Orchestral Class that Elgar conducted. Colin Davis led the only previous Boston Symphony performances of the work in January 1975, in Boston and at New York's Avery Fisher Hall. The score calls for the full body of orchestral strings.

Elgar was himself a violinist, and for many years, before achieving fame as a composer, he earned a substantial part of his income playing in the orchestras of the Three Choirs Festival that took place annually in one of the three cathedral towns of the English west country, where he lived. Even after he ceased playing actively, he continued to love the sound of the stringed instruments, and he wrote the most wondrously refined string parts in all his works, not least in the compositions for strings alone.

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The Serenade for Strings is one of the most important of the works composed before Elgar finally (and belatedly) achieved the fame he deserved with the *Enigma* Variations and *The Dream of Gerontius.* Until then he was generally considered a worthy provincial composer, but hardly one of the glories of English music. In its present form the Serenade dates from 1892, when Elgar was thirty-five, but its three movements may well come originally from a work called "Three Pieces for String Orchestra," played in May 1888. Elgar was always fond of this Serenade, and with good reason, for he is clearly a master of his medium. As he wrote to the editor at his publisher's, the Serenade is "Really stringy in effect." He knows how to vary massed chords with contrapuntal lines, solo instruments against the full ensemble, and subtle divisions of the melodic line into octaves to project it more clearly (whether in a powerful or delicate mood) through the texture of the full ensemble.

Already the elegiac tone that is so characteristic of the composer appears at the outset, and the slow movement is an early example of that eloquent nobility that is Elgar's great strength. Following that deeply expressive middle movement, Elgar returns to the graceful tone of the opening, even recalling the dotted rhythm of the very beginning to round out his score.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 4 in G, Opus 58

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. The Fourth Piano Concerto was composed in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on March 27). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz, and the public premiere took place in Vienna on December 22, 1808, with the composer as soloist. The American premiere took place at the Boston Odeon on February 4, 1854, with soloist Robert Heller and the Germania Musical Society conducted by Carl Bergmann. The concerto entered the BSO repertory on the composer's birthday in the orchestra's inaugural season, December 16 and 17, 1881; Georg Henschel conducted, with George W. Sumner as soloist. Joseph Battista was soloist for the first Tanglewood performance on August 3, 1947, Serge Koussevitzky conducting. Maria Tipo was soloist for the most recent Tanglewood performance, on August 6, 1993, under Seiji Ozawa. In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein,* Opus 53, and the *Appassionata,* Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets (Opus 59). By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!

The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say

unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response—quiet, but startling in the choise of harmony—produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to expect a *fortissimo* orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat that this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's *fortissimo* restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. Professor Owen Jander of Wellesley College has recently suggested that the movement as a whole is Beethoven's translation into sound of the story of Orpheus and Euridice (Vienna at that time was enjoying a sudden spurt of interest in Ovid's *Metamorphoses,* one of the principal classical sources of the Orpheus legend, which had long been popular with composers given its demonstration of the power of music







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over even the forces of death).

The second movement ends in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

—S.L.

Johannes Brahms
Symphony No. 3 in F, Opus 90

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his Third Symphony during a stay at Wiesbaden in the summer of 1883; the two middle movements may date back to a never-completed "Faust" project on which Brahms was working in 1880-81. Hans Richter led the Vienna Philharmonic in the first perform-ance of the F major symphony on December 2, 1883. It was first heard in America at one of Frank Van der Stucken's "novelty concerts" at New York's Steinway Hall on October 24, 1884. Wilhelm Gericke led the first Boston Symphony performance of the Third Symphony in November 1884. Serge Koussevitzky gave the first Tanglewood performance on August 15, 1937; Marek Janowski gave the most recent Tanglewood performance on July 22, 1995. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

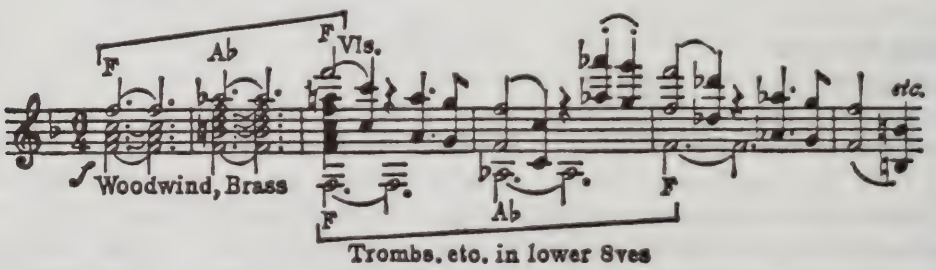
The first performance of the Brahms Third Symphony, in Vienna on December 2, 1883, was successful despite the presence in the audience of a vocal Wagner-Bruckner faction which held against Brahms both his fame as a composer and his friendship with the critic Eduard Hanslick, who pronounced the F major "a feast for the music lover and musician" and, of Brahms's symphonies to that time, "artistically the most perfect. It is more compactly made, more transparent in detail, more plastic in the main themes." According to Hanslick, Hans Richter, the conductor of the premiere, christened this symphony "Brahms's *Eroica*" shortly before the first performance. And like Beethoven in *his* Third Symphony, Brahms marks the first movement "Allegro con brio."

Brahms had already secured his reputation as an orchestral composer with the premiere of his Variations on a Theme by Haydn in Vienna in November 1873. Already behind him were his First Piano Concerto, the D major Serenade, Op. 11, and the A major Serenade, Op. 16, all dating from the late 1850s. Some material for the First Symphony also dates back to that time, but that work had to wait for its completion until 1876, by which time Brahms was able finally to overcome his strong reservations about following in Beethoven's footsteps. The Second Symphony followed with-

out hesitation a year later, and the Violin Concerto came a year after that, both being products of Brahms's particularly productive summer work habits. Likewise the Third Symphony in 1883: having been occupied with thoughts for the symphony for some time, he interrupted a trip to the Rhine, renting accommodations in Wiesbaden so that he could complete the work and apparently writing it out without pause.

The Brahms Third is generally considered the most difficult of the composer's four for a conductor to bring off successfully, and not just because all four of its movements end quietly—a fact that causes some conductors to shy away from it altogether, and which also may explain why it appears with considerably less frequency than the First, Second, and Fourth. Early in this century, Tovey described the F major as "technically by far the most difficult [of Brahms's symphonies], the difficulties being mainly matters of rhythm, phrasing, and tone." One can expand upon this by mentioning the swift alternation of sharply contrasted materials during the course of the first movement, and the need to make both clear and persuasive the thematic connections that bind together the first, second, and last movements, a procedure Brahms does not attempt in his other symphonies. And, as the least often performed of the four, the Third continues to remain, in a sense, almost "new" insofar as audiences are concerned, and especially since its tight thematic and architectural structure, lean orchestration, and less effusively Romantic tone stand in sharp contrast to the other three.

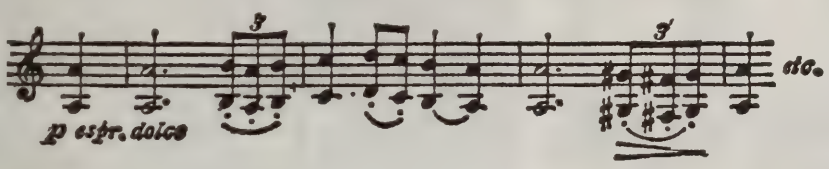
The symphony begins Allegro con brio, with a rising motto for winds and brass whose broad 6/4 meter seems almost to hold back forward progress; it is only with the introduction of the main theme, taking the initial motto as its bass line, that the music begins really to move:



The three-note motto, F-A-flat-F, is Brahms's shorthand for "*frei aber froh*," "free but glad," musical symbolism he had already used in the A minor string quartet, Opus 51, No. 2, as rejoinder to Joseph Joachim's F-A-E, "*frei aber einsam*," "free but lonely," many years before. But the F-A-flat-F motto here serves still another, purely musical purpose: the A-flat suggests F minor rather than F major, an ambiguity to be exploited elsewhere in the symphony. The sweeping main theme gives way to a new idea, tentative in its progress, clinging tenuously to nearly each note before moving to the next, but soon opening out and leading to a graceful theme given first to solo clarinet, then to solo oboe and violas in combination. This theme, in darker colorations, will be prominent in the development section of the movement. Now, however, an increase in activity leads to the close of the exposition, a forceful passage built from stabbing downward thrusts in the strings and a swirling wave of energy beginning in the winds and then encompassing the entire orchestra before grinding to a sudden halt for a repeat of the exposition. This is a particularly difficult moment rhythmically since the return to the nearly static opening of the movement comes virtually without warning, but there is something about the tight, classical architecture of this shortest of Brahms's symphonies that makes the exposition-repeat an appropriate practice here, and not just a bow to convention. Hearing the beginning twice also helps us recognize the masterstroke that starts the recapitulation, where the motto idea, introduced by a roll on the kettledrum, broadens out both rhythmically and harmonically to propel the music forward in a way the opening of the symphony did not attempt. The motto and main theme will come back in yet another forceful guise to begin the coda, the theme transforming itself there to a chain of descending thirds—Brahms's musical signature

in so many of his works—before subsiding to *pianissimo* for one further, quiet return in the closing measures.

The second and third movements are marked by a contained lyricism, subdued and only rarely rising above a piano. Hanslick describes the opening pages of the C major Andante as "a very simple song dialogue between the winds and the deeper strings"; the entry of the violins brings emphatic embellishment and the appearance of a new idea sweetly expressive within a narrow compass, clearly characterized by the repeated pitch at its beginning and the triplet rhythm that stirs its otherwise halting progress:



Brahms will use the repeated-note motive to mysterious effect in this movement, but the entire theme will return to extraordinarily significant purpose later in the symphony.

The third movement is a gentle interlude in C minor, its pregnant melody heard first in the cellos and then in a succession of other instruments, among them combined flute, oboe, and horn; solo horn, solo oboe, and, finally, violins and cellos together. Before the statement by the solo horn, an interlude plays upon a yearning three-note motive again characterized by a simple repeated-pitch idea. As in the preceding movement, trumpets and drums are silent.

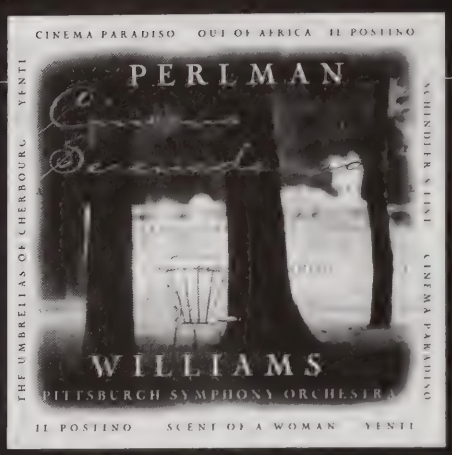
The finale begins with a mysterious dark rustling of strings and bassoons that seems hardly a theme at all, and it takes a moment for us to realize that, contrary to all expectation—but obviously so right once we're aware of it—this last movement is in the minor mode. A *pianissimo* statement of the second-movement theme quoted earlier steals in so quietly that we barely have time to make the connection. Then, without warning, a *fortissimo* explosion alerts us already to how ripe for development is Brahms's "non-theme," as in the space of just a few pages it is fragmented and reinterpreted both rhythmically and melodically. This leads to the finale's second theme, a proud and heroic one proclaimed in the richly romantic combined timbres of cellos and horns; this is the music that suggested to Joachim the story of Hero and Leander.* After playing with further muted transformations of the opening idea, the development builds to a climax on overlapping statements of the second-movement theme proclaimed by the orchestra at full volume and hurtling the music into the recapitulation. Only with a quiet transformation in the violas of the opening idea does the energy level finally subside. The symphony's final pages return to the soft serenity of F major with the reemergence in a newly restrained guise of the second-movement theme, followed by allusion to and the return of the F-A-flat-F motto, and, at the end, one last, mist-enshrouded recollection of the symphony's beginning.

—from notes by
Marc Mandel

*Joachim writing in a letter to Brahms dated January 27, 1884: "I find the last movement of your symphony deep and original in conception…It is strange that, little as I like reading poetic meanings into music, I have here formed a clear picture of 'Hero and Leander' and this has rarely happened to me in the whole range of music. The second subject in C major recalls to me involuntarily the picture of the intrepid swimmer fighting his way towards the promised goal, in the face of wind and storm. Is that something like your own conception?"

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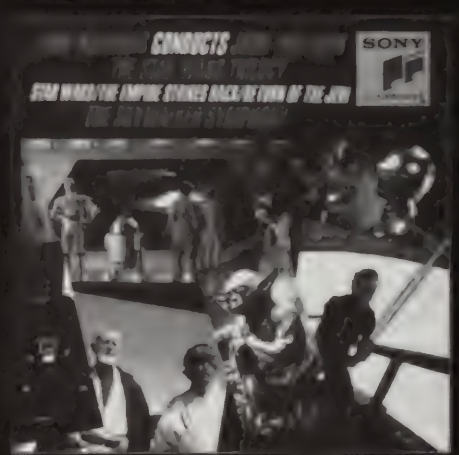
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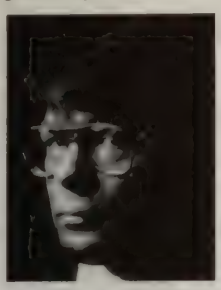
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ARTISTS

Jeffrey Tate



Jeffrey Tate made his conducting debut in 1978 with *Carmen* at the Göteborg Opera. He is principal conductor of the English Chamber Orchestra and principal guest conductor of the Orchestre National de France. Born in Salisbury, England, in 1943, Jeffrey Tate studied medicine at the University of Cambridge and qualified as a doctor at St. Thomas' Hospital in London. But music had always been a great interest, and in 1970 he joined the music staff at Covent Garden, remaining there through 1977 and working with such conductors as Sir Georg Solti, Sir Colin Davis, Rudolf Kempe, Carlos Kleiber, and John Pritchard. He assisted Pierre Boulez in 1976 with the centennial production of Wagner's *Ring* at Bayreuth and also worked with Herbert von Karajan at Salzburg. Jeffrey Tate now conducts regularly in the world's leading opera houses and festivals, with a repertoire based on Mozart, Strauss, Wagner, and French opera. Orchestras he has conducted include the London Symphony, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Toronto Symphony, the Montreal Symphony, the Los Angeles Philharmonic, the Orchestre de la Suisse Romande, and the Israel Philharmonic, among many others. At the Théâtre du Châtelet in Paris, Jeffrey Tate has recently led a new production of Wagner's *Ring* with the Orchestre National de France and a new production of Britten's *Peter Grimes*. He has also conducted new productions of Weill's *Mahagonny* at the Opéra de la Bastille in Paris, Gluck's *Orfeo ed Euridice* at the Grand Théâtre of Geneva, and Mozart's *Così fan tutte* at the Aix-en-Provence Festival. He reopened the Opéra Palais Garnier in Paris with a new production of *Così fan tutte* in March 1996, led Wagner's *Die Walküre* in September 1996 at the Teatro Colon in Buenos Aires, and led a new production of Wagner's *Parsifal* in Bonn this past spring. Forthcoming concerts include appearances with the Maggio Musicale in Florence, the Accademia Nazionale di Santa Cecilia in Rome, the Orchestra Sinfonica della RAI in Torino, the Israel Philharmonic, the Los Angeles Philharmonic, the Danish Radio Orchestra, the Stockholm Philharmonic, the Dresden Philharmonic, and the Rundfunk-Sinfonieorchester Berllin. His recent recordings have included Strauss's *Arabella*, Humperdinck's *Hänsel und Gretel*, Offenbach's *Les Contes d'Hoffmann*, Berg's *Lulu*, Mozart piano concertos with Mitsuko Uchida, all of Mozart's symphonies with the English Chamber Orchestra, the major orchestral works of Elgar with the London Symphony Orchestra, and Mendelssohn's complete *Midsummer Night's Dream* music with the Rotterdam Philharmonic. Jeffrey Tate made his Boston Symphony debut in April 1986 and appeared with the orchestra most recently leading subscription concerts this past January.

Christian Zacharias



German pianist Christian Zacharias achieved international attention as a prizewinner at the 1969 Geneva Competition and the 1973 Van Cliburn Competition. In 1975 he won first prize at the Ravel Competition in Paris, launching an international career that now encompasses recitals, award-winning recordings, and concerts with the world's leading orchestras and conductors. He also appears in chamber music recitals with such partners as the Alban Berg Quartet, the Guarneri Quartet, Heinrich Schiff, and Frank Peter Zimmermann. Mr. Zacharias made his recording debut in 1976 on the EMI label. He is particularly drawn to the music of Scarlatti, Mozart, Beethoven, Schubert, Schumann, and Ravel, as reflected in his more than forty recordings. For his recording of Scarlatti sonatas he received the Edison Award. In recent years he has had great success broadcasting on both television and radio; he has presented a major film on Domenico Scarlatti and has written and presented many talks on music, most notably for France Musique. Mr. Zacharias has appeared recently in the United States with the New York Philharmonic, the Los Angeles Philharmonic, the Minnesota Orchestra, the Mostly Mozart Festival in New York, the Cincinnati Symphony, and the National Symphony. In 1996-97, in addition to his sold-out European appearances, he returned to the United States for performances with the Los Angeles Philharmonic and Philadelphia Orchestra, and to make his New York recital debut in Avery Fisher Hall. Born in 1950, Christian Zacharias studied with Irene Slavin and Vlado Perlemuter in Paris. He made his Boston Symphony debut in November 1979 and appeared with the orchestra most recently in 1994 at Tanglewood.

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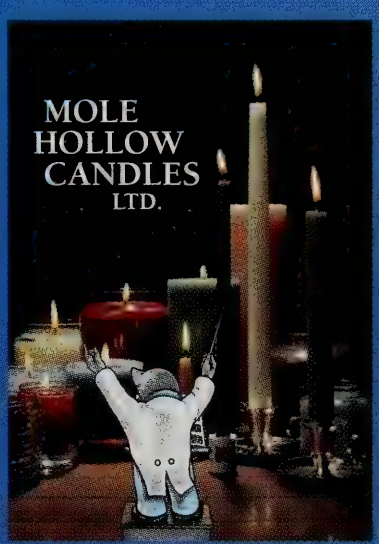
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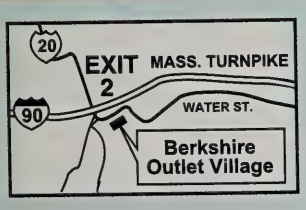
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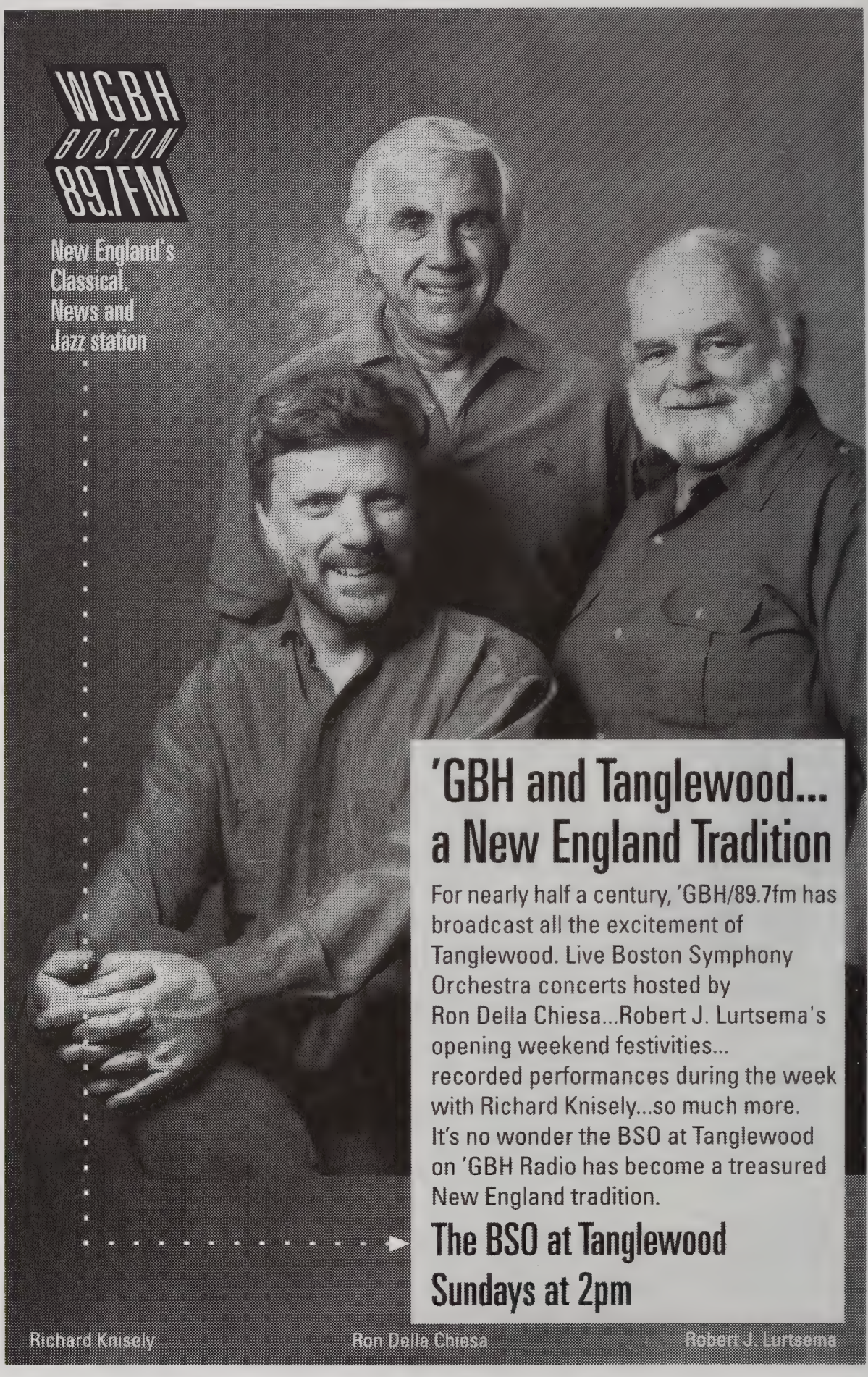
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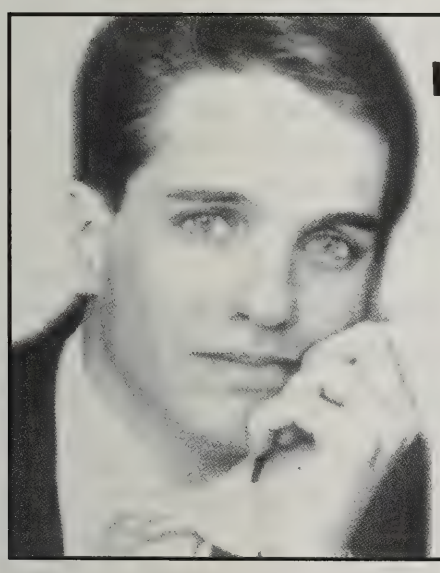
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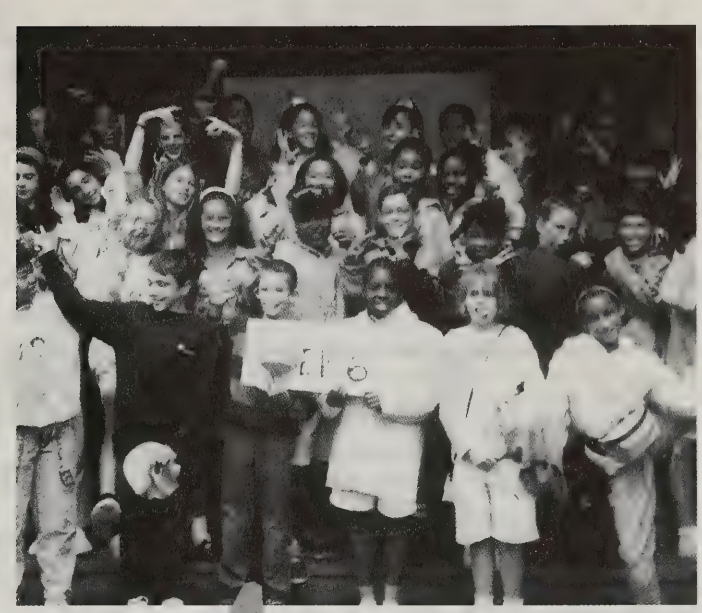
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Days in the Arts, a summer program of the Boston Symphony Orchestra at Tanglewood in cooperation with 23 school departments throughout Massachusetts, offers middle school students from diverse backgrounds an unparalleled opportunity to discover the world of the arts.

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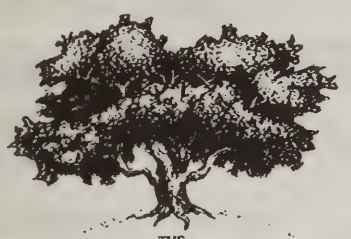
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In addition, receive the 1998 Tanglewood Advance Ticket Order Form next February, before tickets go on sale to the general public. Receive acknowledgment in the Tanglewood program book.

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In addition, receive a permit for conveniently located parking areas. Enjoy the hospitality of the Tent Club—which provides bar service and picnic space on concert days.

THE HIGHWOOD CLUB *$750*

In addition, enjoy buffet dining at the Highwood Manor prior to weekend concerts as well as Sunday brunch and post-concert refreshments. Receive *silver card* parking privileges in Tanglewood's parking areas.

THE BERNSTEIN CIRCLE *$1,000*

In addition, receive two tickets to each BSO Saturday-morning Open Rehearsal.

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JULY AT TANGLEWOOD

Wednesday, July 2, at 8:30

JUILLIARD STRING QUARTET

All-Beethoven program

Thursday, July 3, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
GIL SHAHAM, violin

Music of Mozart, Barber, and Brahms

Thursday, July 3, at 8:30, Shed

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JESSYE NORMAN, soprano

STRAUSS *Don Juan*; Intermezzo and Closing scene from *Capriccio*
MENDELSSOHN *Hebrides* Overture
ELGAR *Sea Pictures*, for voice and orchestra

Friday, July 4, at 7:30

Independence Day Festivities
(Grounds open at 4 p.m. for afternoon entertainment)

LYLE LOVETT AND HIS BAND

Saturday, July 5, at 8:30

BOSTON SYMPHONY ORCHESTRA
ZDENEK MACAL, conductor
GARRICK OHLSSON, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BRAHMS *Schicksalslied*, for chorus and orchestra
MOZART Piano Concerto No. 17 in G, K.453
BRAHMS Symphony No. 2

Sunday, July 6, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JOHN WILLIAMS, conductor
GIL SHAHAM, violin
Special guest narrator to be announced
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ROUSE *The Infernal Machine*
BARBER Violin Concerto
COPLAND *Fanfare for the Common Man*; *Canticle of Freedom*; *Lincoln Portrait*; "The Promise of Living" from *The Tender Land*

Thursday, July 10, at 8:30

DUBRAVKA TOMSIC, piano

Music of Mozart, Brahms, Ravel, and Chopin

Friday, July 11, at 6 (Prelude)

MALCOLM LOWE, violin
BENJAMIN PASTERNACK, piano

Music of Debussy and Brahms

Friday, July 11, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
MAXIM VENGEROV, violin

ALL-BRAHMS PROGRAM
Violin Concerto; Symphony No. 4

Saturday, July 12, at 8:30

BOSTON POPS CONCERT
JOHN WILLIAMS, conductor

Featuring music from Mr. Williams's film scores to the *Star Wars* trilogy and other intergalactic favorites

Sunday, July 13, at 2:30

The Leonard Bernstein Memorial Concert
(To benefit the Tanglewood Music Center)
TANGLEWOOD MUSIC CENTER ORCHESTRA
ROBERT SPANO, conductor
ISAAC STERN, violin

BERNSTEIN *Facsimile*
MOZART Violin Concerto No. 3 in G, K.216
DVOŘÁK Romance in F minor for violin and orchestra
BRAHMS Symphony No. 1

Thursday, July 17, at 8 and Saturday, July 19, at 2:30

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

POULENC *Les Mamelles de Tirésias* (fully-staged production)

Friday, July 18, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Stravinsky

Friday, July 18, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano
MARK OSWALD, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

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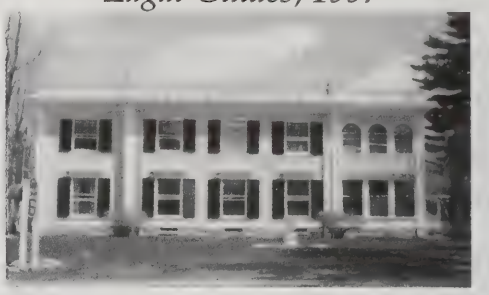


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MOZART Piano Concerto No. 21 in C, K.467
TAKEMITSU *My Way of Life,* for baritone, chorus, and orchestra
BEETHOVEN Choral Fantasy

Saturday, July 19, at 8:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
JOHN ALER, tenor
ITZHAK PERLMAN, violin
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BRITTEN *Ballad of Heroes,* for tenor, chorus, and orchestra
BRUCH Violin Concerto No. 1
STRAVINSKY *The Rite of Spring*

Sunday, July 20, at 2:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
IGNAT SOLZHENITSYN, piano
YING HUANG, soprano

ALL-MOZART PROGRAM
Symphony No. 31, *Paris*
Piano Concerto No. 23 in A, K.488
Aria, "L'amerò, sarò costante," from *Il rè pastore*
Concert aria, "Voi avete un cor fedele"
Symphony No. 36, *Linz*

Tuesday, July 22, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor

A program of Pops favorites; also featuring the winner of the 1997 Van Cliburn Piano Competition

Wednesday, July 23, at 8:30

YO-YO MA, cello

J.S. BACH Suites Nos. 1, 3, and 3 for solo cello

Thursday, July 24, at 8:30

RENÉE FLEMING, soprano
HELEN YORKE, piano

Songs of Schubert, Rachmaninoff, Debussy, Barber, and Strauss

Friday, July 25, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
CHRISTIAN ZACHARIAS, piano

Music of Gershwin, Copland, and Mozart

Friday, July 25, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
PAMELA FRANK, violin

MOZART Divertimento in F for strings, K.138
HAYDN Symphony No. 96, *Miracle*
MOZART Violin Concerto No. 5 in A, K.219
RAVEL *Mother Goose* (complete)

Saturday, July 26, at 8:30

ANDRÉ PREVIN, conductor and pianist
WILLIAM R. HUDGINS, clarinet

GOULD *Fall River Legend* Suite
COPLAND Clarinet Concerto
SCHUMAN Symphony No. 3
GERSHWIN *Rhapsody in Blue*

Sunday, July 27, at 2:30

BOSTON SYMPHONY ORCHESTRA
JEFFREY TATE, conductor
CHRISTIAN ZACHARIAS, piano

ELGAR Serenade for Strings
BEETHOVEN Piano Concerto No. 4
BRAHMS Symphony No. 3

Sunday, July 27, at 8:30

YO-YO MA, cello

J.S. BACH Suites Nos. 4, 5, and 6 for solo cello

Tuesday, July 29, at 8:30

BARBARA BONNEY, soprano
CAREN LEVINE, piano
WILLIAM R. HUDGINS, clarinet

Songs of Robert and Clara Schumann, Schubert, Grieg, and Britten

Wednesday, July 30, at 8:30

TAKÁCS QUARTET

HAYDN Quartet in F, Op. 74, No. 2
SHENG Quartet No. 3
BRAHMS Quartet No. 1 in C minor, Op. 51, No. 1

Thursday, July 31, at 8:30

ITZHAK PERLMAN, violin

An evening of Klezmer music, featuring The Klezmatics, Brave Old World, the Klezmer Conservatory Band, and the Andy Statman Klezmer Orchestra

Programs and artists subject to change.

TANGLEWOOD MUSIC CENTER

Leon Fleisher, Artistic Director

1997 Concert Schedule

Sunday, June 29, at 5:30 p.m.
Tanglewood Music Center
Opening Exercises
(free admission; open to the public)

Monday, June 30, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Concert
Tanglewood Music Center Orchestra
Seiji Ozawa and Conducting Fellows conducting—To include Beethoven Symphony No. 3, *Eroica*

Tuesday, July 1, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 5, at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, July 6, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 6, at 8:30 p.m.
Sonata Recital—TMC Fellows

Monday, July 7, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 8, at 8:30 p.m.
Vocal Recital—TMC Fellows

Sunday, July 13, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 13, at 2:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Tanglewood Music Center Orchestra
Robert Spano conducting
Isaac Stern, violin
Music of Bernstein, Mozart, Dvořák, and Brahms

Monday, July 14, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 15, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Thursday, July 17, at 8 p.m. and
Saturday, July 19, at 2:30 p.m. (Theatre)*
Sponsored by Mr. K. Kanzawa & Kissei Pharmaceutical Co., Ltd.
Tanglewood Music Center Orchestra and Vocal Fellows
Seiji Ozawa conducting
David Kneuss, director; John Michael Deegan and Sarah G. Conly, design
Poulenc *Les Mamelles de Tirésias* (fully-staged production celebrating the 50th anniversary of the premiere)

Sunday, July 20, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 20, at 6 p.m.
BUTI Young Artists Orchestra

Monday, July 21, at 8:30 p.m.
BUTI Young Artists Chorus

Saturday, July 26, at 2 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher and Conducting Fellows conducting



Sunday, July 27, at 10 a.m.
The Natalie and Murray Katz Concert
Chamber Music—TMC Fellows

Monday, July 28, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, August 2, at 2 p.m.
BUTI Young Artists Orchestra

Sunday, August 3, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 3, at 6 p.m.
Chamber Music—BUTI Young Artists

Sunday, August 3, at 8:30 p.m.
Manon String Quartet
(TMC Ensemble-in-Residence)

FESTIVAL OF CONTEMPORARY MUSIC
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Saturday, August 9, at 2 p.m.
TMC Fellows—Music of Varèse, Nancarrow/Mikhashoff, Lang, Zorn, Zappa, Rouse, Brant, and Antheil

Sunday, August 10, at 10 a.m.
TMC Fellows—Music of Messiaen

Sunday, August 10, at 8:30 p.m.
TMC Fellows—Music of Shostakovich, Rihm, Kurtág, and Gubaidulina

Monday, August 11, at 8:30 p.m.*
The Fromm Concert at Tanglewood
Ursula Oppens, piano—Music of Wuorinen, Carter, Picker, Nancarrow, and Rzewski

Tuesday, August 12, at 8:30 p.m.
TMC Fellows—Music of Chen, Turnage, Rouse, and Druckman

Wednesday, August 13, at 8:30 p.m.
TMC Fellows—Music of Gubaidulina

Thursday, August 14, at 8:30 p.m.
Tanglewood Music Center Orchestra
Reinbert De Leeuw, Stefan Asbury, and Conducting Fellows conducting
Music of Mackey, Beavers, Dutilleux, and Rouse

Tuesday, August 5*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, Leon Fleisher, Keith Lockhart, and John Williams conducting
To include Tchaikovsky *1812* Overture

Saturday, August 16, at 4:30 p.m.
Vocal Recital—TMC Fellows

Sunday, August 17, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 17, at 8:30 p.m.
Dshamilja String Quartet
(TMC Ensemble-in-Residence)

Tuesday, August 19, at 8:30 p.m.
Vocal and Chamber Music—TMC Fellows

Wednesday, August 20, at 8:30 p.m.
The Dr. Raymond and Hannah H. Schneider Concert
Tanglewood Music Center Orchestra
Conducting Fellows conducting

Schedule subject to change.

Additional TMC events may take place at 4 p.m. on selected weekday afternoons; up-to-date weekly schedules are available at the Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $6 ($10 for orchestra concerts). Tanglewood Friends are admitted without charge.

Unless otherwise stated, all concerts are held in Seiji Ozawa Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older. Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" on Tuesday, August 5, is a day-long series of concert performances and other events spotlighting the entire spectrum of Tanglewood's performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade," the Leonard Bernstein Memorial Concert on Sunday, July 13, and the commemorative performances of *Les Mamelles de Tirésias* on Thursday, July 17, and Saturday, July 19, are presented as benefits for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

TANGLEWOOD MUSIC CENTER ENDOWMENT FUNDS

Tanglewood Music Center Fellows pay little or no tuition; many are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Faculty Chairs. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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Berkshire Chair
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Charles E. Culpeper Foundation Chair, Chairman of the Faculty
Barbara LaMont Master Teacher Chair
Renee Longy Chair, a gift of Jane and John Goodwin
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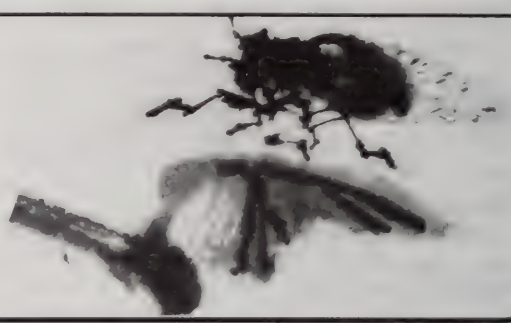
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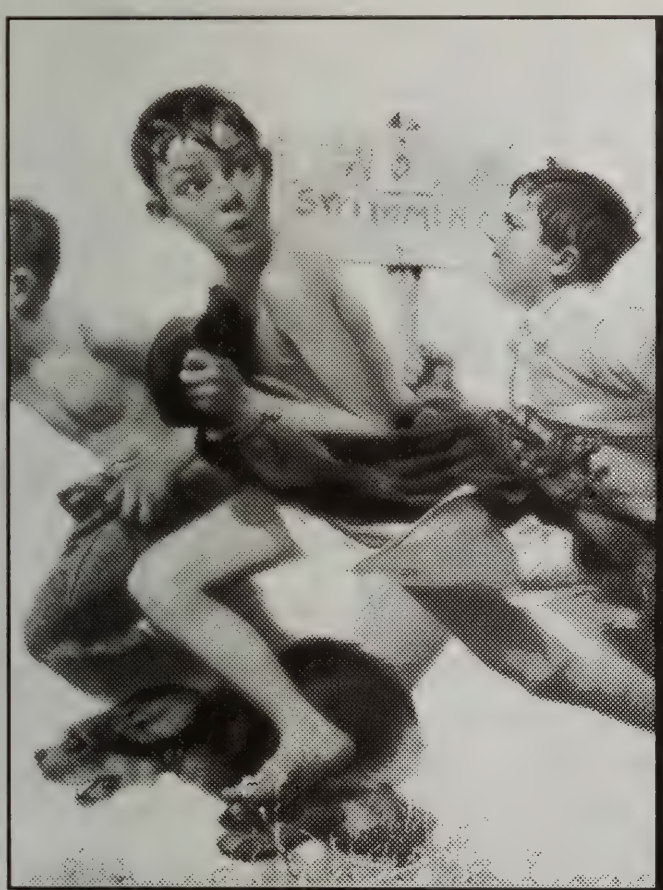
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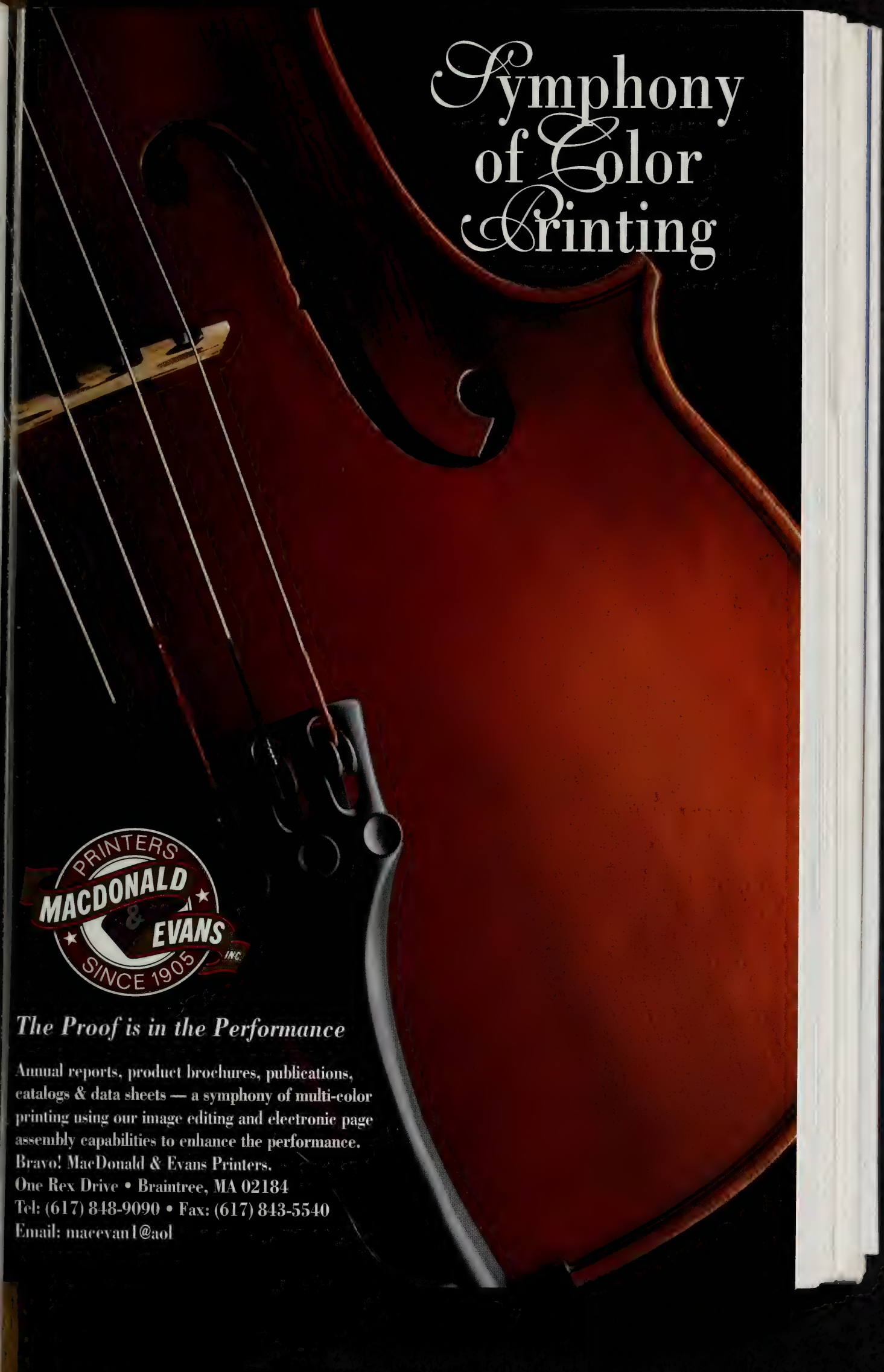
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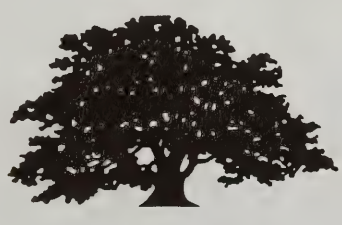
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ROBERT SCHUMANN — Songs from *Myrthen,* Opus 25
- Widmung
- Der Nussbaum
- Die Lotosblume
- Lied der Suleika

CLARA SCHUMANN
- Er ist gekommen, Opus 12, No. 2
- Sie liebten sich beide, Opus 13, No. 2
- Liebst du um Schönheit, Opus 12, No. 4
- Lorelei

SCHUBERT — *Der Hirt auf dem Felsen,* D.965, for soprano, clarinet, and piano

with WILLIAM R. HUDGINS, clarinet

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GRIEG

Fra Monte Pincio (From Monte Pincio), Opus 39, No. 1
Med en vandlilje (With a waterlily), Opus 25, No. 4
Våren (Spring), Opus 33, No. 2
En dröm (A Dream), Opus 48, No. 6

BRITTEN

On This Island, Opus 11

Let the florid music praise
Now the leaves are falling fast
Seascape
Nocturne
As it is, plenty

Caren Levine plays the Steinway piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Please note that texts and translations are being distributed separately.

In 1840, **ROBERT SCHUMANN** (1810-1856) was looking forward to the prospect of finally winning legal permission to marry Clara Wieck over her father's strenuous objections. A suit brought by the father in December 1839 had been largely decided in Schumann's favor, though the court gave Papa Wieck an opportunity to prove allegations of habitual drunkenness against Schumann. Not until the following July was the case finally dismissed for lack of evidence, and the young couple began looking for an apartment in the expectation of soon receiving legal permission for the marriage. In the meantime, Schumann's happiness generated a wave of creative energy that showed itself in a frenzied outpouring of songs—his first song compositions in twelve years. One day in February 1840 he wrote from Leipzig: "Dear Clara: since yesterday morning I have written nearly 27 pages of music (something new!) About which all I can tell you is that as I wrote it I laughed or wept for joy." With that extraordinary start, Schumann composed in the one month most of the songs later published as *Myrthen* ("Myrtles"), Opus 25, and the *Liederkreis* ("Song Cycle") to texts of Heine, Opus 24. Preliminary sketches for a never-finished opera interrupted the flow of song in March, but in April, when the pair spent a happy fortnight in Berlin, Schumann composed the second *Liederkreis,* Opus 39, to poems of Eichendorff. And in the last week of May he returned to Heine and composed, at a feverish pace, the twenty songs originally destined for *Dichterliebe* ("Poet's Love"), of which four were later removed and published separately.

Schumann is, of course, one of the most original and inventive of all composers for the piano, and the accompaniments of his songs show an independence (though

always intertwined with the voice part) that marks an important stage in the development of the German art song. Moreover, the presence of the text makes the emotional tone of each small unit in the whole even more explicit than had been the case with his earlier piano works built up of numerous small movements. What is more, the songs of this period are composed of memories of his joys and sorrows in his long and finally successful courtship of Clara. *Myrthen* he eventually designed as a wedding present to Clara. (The very title of the collection proclaims this, for in the old "language of flowers" once familiar to all lovers, myrtles were the symbol of marriage.) The composer requested of his publisher one copy of the bound songs in "an ornamental binding, as carefully and as tastefully designed as ever you can manage." And Eric Sams, an authority on Schumann's songs, smilingly imagines the composer explaining the secret messages he has embedded in the music when he presents Clara with the calf-bound twenty-six songs, one for each letter of the alphabet, which in one place or another express his sense of adventure, his fondness for a drink, his energetic assurance, his tendency to depression and pensiveness, the pain of separation, and his projection of Clara herself as a young girl first discovering love, then as a fiancée, wife, mother, and perhaps even widow. All of this is framed between the opening dedicatory song and the closing song of presentation. It is an astonishing achievement—more than two dozen songs, most of them as exquisite as anything in the German repertory, all conceived to recall, celebrate, and foretell the elements of one of the most powerful of musical marriages.

Widmung ("Dedication") sets a Rückert poem that might seem overdone in its emotional fervor today, except that the utter conviction of Schumann's setting makes it work beautifully. We hear Schumann both in his assertive and outgoing persona, Florestan, at the beginning and end, and his pensive, indrawn persona of Eusebius, in the middle section. **Der Nussbaum** ("The walnut tree") makes sheer magic out of a poem of distinctly lesser literary value. Clearly what captured Schumann's imagination in Mosen's text was the image of the girl—transmuted to Clara in the composer's mind—just becoming aware of the pull of love and dreams of a future husband. **Die Lotosblume** ("The lotus flower") sets a Heine text filled with the romantic imagery of night, in which darkness hides the hard edges of things and generates an atmosphere of boundless scope, even in the pale light of the moon. The song perfectly expresses the pain of love's yearning. **Lied der Suleika** ("Suleika's song") sets one of several poems by Marianne von Willemer, written in correspondence with Goethe, that Goethe inserted (without specifically identifying the author) in his *West-Östlicher Divan*, a highly influential collection of orientalizing lyrics. As a whole the book contains poems that deal with love of an imaginary Persian poet, Hatem, for a much younger woman, Suleika;


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Schumann certainly read these characters as embodiments of himself and Clara. He responded with music of joy and warmth, filled with musical motifs that he frequently employed to refer to his bride.

* * * * *

CLARA SCHUMANN (1819-1896), *née* Wieck, was for some sixty years one of the most distinguished pianists in the world. Needless to say, her life was intimately entwined with that of her husband, Robert, starting from long before their marriage. Already in 1832, when she was just twelve years old, Robert began to depend on her to perform his music for him. From that time on they kept up a correspondence that grew increasingly filled with musical games, secret messages, and playful puzzles. Clara had already benefited from a thorough, but quite advanced, "romantic" musical education from her father, Friedrich Wieck, who deserves credit for feeling that there was no reason why a girl could not become as fully trained a professional musician—including the study of theory and composition—as a boy, however much Papa Wieck has come to be regarded as the ogre who tried so hard to keep his daughter from marrying Robert. Clara's earliest keyboard training included improvisation before she could even read the notes of printed music, and that is the most natural introduction to the art of composition. Formal theory lessons began when she was ten; her father made sure she was aware of the latest musical currents, and reviews of her works that she performed in her concerts of the 1830s frequently linked her music in style to that of Chopin, Schumann, and Mendelssohn—a heady connection for a teen-aged composer, of either gender!

Though she composed with the encouragement of both her father and her husband, Clara was never particularly eager to push her own music, but much preferred to perform Robert's. Indeed, it was he who mentioned the existence of her compositions to publishers; she would probably have let them remain in manuscript. After their marriage, while Robert was composing dozens of songs, Clara, too, began to write songs, drawing upon the same poets that Robert preferred. Still, largely, no doubt, because of the general social views of the day, Clara always had contradictory feelings about her own creative work, feeling that her major role in life was as a companion to Robert and the leading proponent of his music. She treasured and preserved his manuscripts, but did not take particular care of her own. Robert, too, for all that he recognized her compositional gifts, was ambivalent. In the "marriage diary" that they kept jointly, he noted (on February 17, 1843) that some recent pieces of Clara's "show a musical and tender invention that she has never attained before." And he regretted that her busy life as wife and mother meant that she could not concentrate on her composition. "I am often disturbed to think how many profound ideas are lost because she cannot work them out." Still, his thoughts on this subject closed with the conventional view of the woman's role—one that Clara, too, accepted. She "knows her main occupation is as a mother and I believe she is happy in the circumstances and would not want them changed."

In the main, this seems to be an entirely accurate view of the situation. Composition never came easy to Clara. As a child she composed because her father insisted that piano virtuosos had to play something of their own on their recitals, but as the nature of concert life changed, this was no longer the case even by the 1840s and certainly later. Moreover, the fact that composition was an essential mode of existence to Robert made her own difficulties with working out musical ideas more apparent to Clara, and as he came to be established and recognized, she began to worry that her work might embarrass him. Even when, after his death, their friend Joseph Joachim (the violinist who was Brahms's principal confidante) wrote warmly of her D minor trio, she was unsure of its real value.

Even with this ambivalent feeling about her creative work, Clara published fifteen songs in her lifetime; another ten remained in manuscript. Her first published songs appear jointly in a collection of songs that set texts from Rückert's *Liebesfrühling* ("Love's

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springtime"). She presented four of these songs to her husband as a gift on his thirty-first birthday, in 1841, and they selected three of them for inclusion in the publication. Given Clara's brilliance as a pianist, it can come as no surprise that the piano accompaniments are filled with original and effective writing, though she never attained the astonishing originality of melodic invention that mark so many of his songs. Still, many of the songs are very attractive indeed. **Er ist gekommen** ("He has come in storm and rain") is particularly effective in its mood-painting. **Liebst du um Schönheit** ("If you love for beauty's sake") is a lyrical song on a time-tested subject: don't love me for any particular reason, for that might change, and with it, your love. One of her most exquisite songs, **Sie liebten sich beide** ("They loved one another"), was Clara's birthday gift to Robert in 1842 and sets one of Heine's ironic love-commentaries, but with a directness of expression that belies the irony of the text. And the 1843 birthday present, never published, was a setting of Heine's famous poem about the **Lorelei**, the legendary seductive nixie sitting atop a cliff at a dangerous spot along the Rhine, where many ships went to their doom on the reef, ostensibly because the sailors were entranced by the Lorelei's singing.

* * * * *

FRANZ SCHUBERT (1797-1828) composed **Der Hirt auf dem Felsen** ("The shepherd on the rock") in October 1828, just one month before his death at age thirty-one; it was conceived as a showpiece for the gifted soprano Anna Milder-Hauptmann, whom he had hoped to persuade to sing in an opera he intended to write. (She had already performed his music successfully and had taken *Erlkönig* on tour.) In the end the opera was never written, and this vocal chamber work was not given to the singer until after the composer's death. Schubert chose a text by Wilhelm Müller, the author of the poems for *Die schöne Müllerin* and *Winterreise*, but had some slight adjustments made in the middle portion of the poem by Wilhelmine von Chézy, who had earlier provided the libretto for Weber's *Euryanthe* and the play *Rosamunde*, for which Schubert had written incidental music. The close expressive fit of music to words, the graceful vocal lines, and evocative echoes between voice and clarinet (suggestive of the echo that the poet discerns arising from the distant valley) have made *Der Hirt auf dem Felsen* singularly popular as a pastoral expression of seasonal solitude and subsequent delight in the coming of spring.

* * * * *

EDVARD GRIEG (1843-1907) is one of the best-loved composers of the nationalist European schools. Hans von Bülow called him "the Chopin of the North," referring, no doubt, to his predilection for the piano, but also to his ability to encapsulate melodic, rhythmic, and harmonic elements from the folk music of his native country, creating elegant miniatures (and some larger pieces) with which he enchanted the rest of the world. Outside of Norway audiences know the music to Ibsen's *Peer Gynt* and the Piano Concerto, plus a selection of the piano pieces and perhaps a few chamber works. His songs remain, by and large, unknown, simply because few singers undertake the study of Norwegian. And yet Grieg's 140 songs make up a splendid body of work, richly evocative, atmospheric, superbly vocal. He learned how to write for the voice because he fell in love with and married (in his own words) "a young girl who had a wonderful voice and an equally wonderful gift of intepretation." And it was for his wife Nina that he composed virtually all of his early songs, and many of the later ones as well.

Fra Monte Pincio ("On Mount Pincio") was a response to Grieg's first visit to Italy; composed in 1870, it was not published until fourteen years later. The poem by Bjørnson was itself a response to an earlier Italian visit, at the time of the country's liberation from French domination and the unification of north and south. Bjørnson saw in the happy crowds that gathered in a large park atop the Pincio the joy of the forthcoming freedom of Italy. Grieg's song, dramatic and varied, with a wide vocal span,

echoes many musical references in the text. **Med en vandlilje** ("With a waterlily") is one of many Grieg settings of the poetry of Henrik Ibsen. (Readers not familiar with the Norwegian language forget that he was a distinguished poet long before he became an epochal dramatist.) This song, marked "fast and with roguishness," is generally light and charming, though with undercurrents of mystery at the reference to the water-sprite—an analogy for the dangers of love. **Våren** ("Spring"; more generally known as "The last spring") has been called the most beautiful melody Grieg ever composed. Even those who have never heard a Grieg song know this melody of pensive, sweet yearning from the version for string orchestra (as one of the Two Elegiac Melodies, Opus 34). The song is purely strophic, and Grieg included all four stanzas of Vinje's text in his manuscript, but the printed editions omit at least one and sometimes two. **En Dröm** ("A dream") is actually a Norwegian translation of a song that Grieg composed in German. The poet, Friedrich Bodenstedt, was at the time one of the most popular lyric poets of a Munich-centered literary group. (Grieg's training at the Leipzig Conservatory made him a fluent speaker of German, and a number of his early songs were settings of German poetry before he more or less consciously chose to concentrate on Scandinavian poets.) For all the serenity of its feeling, this is a big song with a wide vocal range, and it has long been one of the most popular of Grieg's songs.

* * * * *

Early in his career, in the mid-1930s, **BENJAMIN BRITTEN** (1913-1976) composed film scores for documentaries produced by the British post office. Film music demands attention to mood and color and rhythm, and it must almost always be composed at a high speed, because the composer cannot get started on it until everything else about the production of the film is almost finished. Between 1935 and 1939, Britten worked frequently with poet W.H. Auden, who wrote the scripts for the documentary films *Coal Face* and *Night Mail*, which Britten scored. And Britten composed incidental music to two Auden plays, *The Ascent of F6* and *On the Frontier*. They also produced radio features together, and Auden provided the lyrics for three substantial concert works: *Our Hunting Fathers* (with orchestra), the song cycle *On This Island*, and the cantata *Ballad of Heroes* (which also includes text by Randall Swingler). Still later, in the United States, Auden wrote the libretto for Britten's first opera, *Paul Bunyan*, which eventually paved the way for his breakthrough opera, *Peter Grimes*.

The beginning of the work that became **On This Island** occurred soon after the death of a close friend, Peter Burra, in an amateur flying accident. In early May 1937, shortly after Burra's funeral, Britten set to music a serious poem by Auden that had been included in his play *The Dog Beneath the Skin* (co-written with Christopher Isherwood). The poem is not a particularly essential part of the play, but Britten gave it music to enlarge its emotional resonances: "Now through night's caressing grip/Earth and all her oceans slip." The somber mood of the song he called "Nocturne" suggests that it was an elegy for his friend. After a short period of writing lighter "cabaret songs" (most of which he left unpublished) he returned again to Auden's poetry and began to conceive a set of Auden songs for the Swiss soprano Sophie Wyss, who had recently sung Britten's orchestral song cycle *Our Hunting Fathers* (also to words of Auden), a major score that Britten regarded as his "real" Opus 1, the beginning of his career as a mature composer (though an earlier work had already been designated as his Opus 1). Though he attempted several other "serious" Auden settings that month, he only finished one—"Now the leaves are falling fast"—and began but left unfinished "Let the florid music praise."

Further work was, for a brief time, interrupted by the sudden need to compose a string orchestra piece for his friend Boyd Neel, whose ensemble had been invited to perform at the Salzburg Festival in August 1937, but only if they could promise to give the world premiere of a new work by an English composer. Fearing that it was all but hopeless to find a brand-new piece of quality in time, Neel turned to Britten, who, in ten days flat, completed one of the great string orchestra works in the repertory. Only

a few months later did he finally finish the group of five songs for the new cycle. Sophie Wyss performed them, with Britten accompanying, on a BBC "Contemporary Concert" that November.

Britten was already well on his way to becoming the greatest master of setting the English language that has ever lived. *Our Hunting Fathers* was a superb, effective work. *On This Island* has never reached the substantial audience that its predecessor enjoyed, partly, of course, because the combination of voice and piano is simply a more personal, private medium than voice with orchestra, but also because the choice of poems sometimes gives the impression that Auden (and by extension Britten) was communicating with their own close circle. At the same time, the cycle is striking because of the sheer stylistic variety of its five songs. As Graham Johnson remarks, "it is rather like a young man trying on five different suits and looking good in all of them." The opening poem—**Let the florid music praise!**—uses the formal rhetorical devices of a seventeenth-century poet like Dryden to move from celebration to disillusionment in a failed love affair, and Britten finds, in a combination of Purcellian gestures (especially the glorious Baroque cadenza) and Stravinskian neo-classicism an original and highly effective setting. **Now the leaves are falling fast** shows Britten's economy of form, the reuse of material for a different expressive purpose, as the vocal line of the opening words returns, but much slower, in the closing bars ("Whose white waterfall could bless..."), and the piano introduction to the song is also augmented at the emotional climax ("Cold, impossible, ahead/Lifts the mountains lovely head"). **Seascape**, one of the most accessible songs of the set, employs specific musical images in the piano to support the effective vocal line (such as the gull's "lodging" in a narrow range of the piano before breaking free). **Nocturne**, along with *Seascape* the most immediately popular song in the series, builds an intense, quiet emotional power over essentially simple harmonies and the slow dactylic rhythm of repeated chords, like the gentle in-and-out breathing of a sleeper—a rhythmic mood that Britten returned to in later "nocturnal" pieces. The closing song, **As it is, plenty**, takes on the character of cabaret, with its lightly pointed "boom-chick" accompaniment and the straight-faced use of the dotted rhythms characteristic of the jazz idiom in the '30s. This kind of

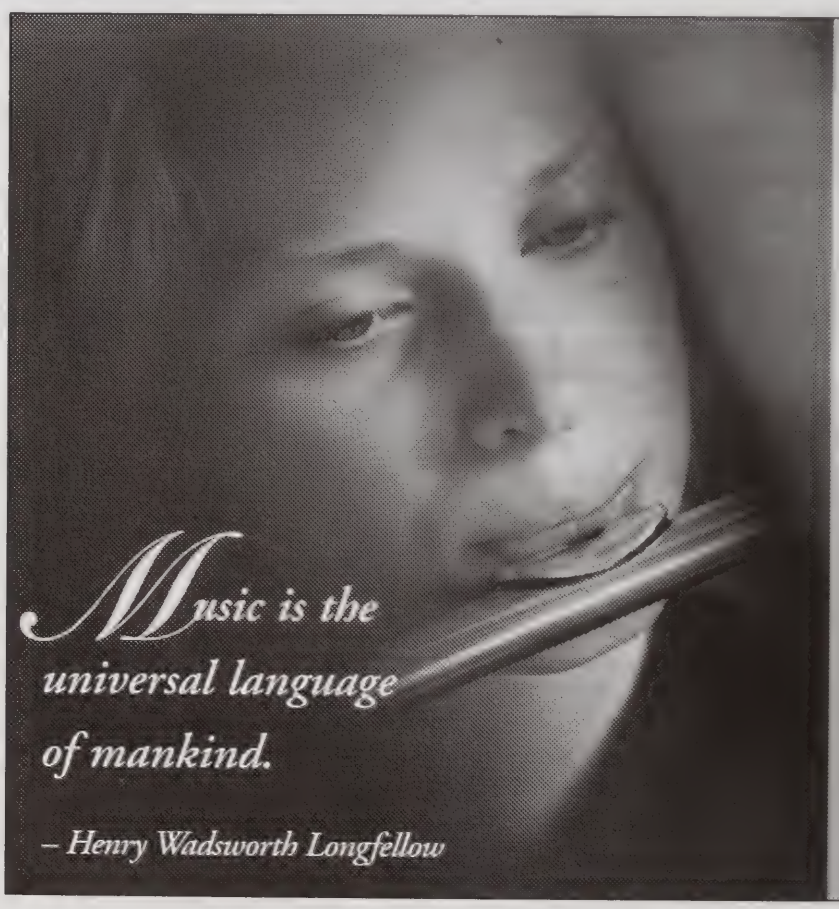
ARTISTS

Barbara Bonney



Barbara Bonney is acclaimed as a recital and concert artist, and as a prime exponent of the Mozart and Strauss roles she has made her own in the world's leading opera houses. Her repertoire ranges from Baroque to twentieth-century music, and her thoughtful approach to programming is particularly evident in the Lieder recitals that are the cornerstone of her career. Her artistic scope is reflected in her more than fifty recordings, on such major labels as London/Decca, Deutsche Grammophon, Teldec, Angel/EMI, and Philips. Ms. Bonney regularly appears with the Metropolitan Opera, the Vienna Staatsoper, the Royal Opera, Paris's Opéra-Bastille, and the companies of Munich and Hamburg. Frequently reengaged by today's leading orchestras and conductors, she collaborates regularly with three of Europe's most respected authentic performance ensembles: the English Concert led by Trevor Pinnock, the Concentus Musicus Wien led by Nikolaus Harnoncourt, and the English Baroque Soloists under John Eliot Gardiner. Her discography includes sacred music and choral works ranging from Bach to Fauré (she has recorded Fauré's *Requiem* with Seiji Ozawa and the BSO), complete opera recordings, and Lieder by Mozart, Mendelssohn, Schubert, Schumann, Strauss, and Wolf. Her most recent recording, the first of five discs for London/Decca, is of songs by Robert and Clara Schumann with pianist Vladimir Ashkenazy. The second, to be released in 1998, will include songs by Argento, Barber, Copland, and Previn, with Mr. Previn at the piano. Also awaiting release are Poulenc's *Les Mamelles de Tirésias* with Seiji Ozawa and the Saito Kinen Orchestra, on Philips, and Schumann's *Das Paradies und die Peri* with John Eliot Gardiner and the Monteverdi Orchestra, on Deutsche Grammophon. On video she can been seen with both

the Vienna Staatsoper and London's Royal Opera as Sophie in *Der Rosenkavalier*, and in Metropolitan Opera performances of *Falstaff* and *Ariadne auf Naxos*. This summer Ms. Bonney appears at the Ravinia Festival, Tanglewood, and Mostly Mozart, where she makes her New York recital debut and sings with the Festival Orchestra. In 1997-98 she returns to the Metropolitan Opera as Pamina in *Die Zauberflöte*, gives her first Carnegie Hall recital, and makes her first New York Philharmonic appearances, singing music of André Previn under his direction. She gives recitals in Cleveland, Philadelphia, San Francisco, Amsterdam, London, and Vienna; appears at the Opéra-Bastille as Mozart's Susanna in *Le nozze di Figaro* and as Sophie in *Der Rosenkavalier*, and returns to the Bayerische Staatsoper and the Vienna Staatsoper. Orchestral engagements also include the Berlin Philharmonic with Claudio Abbado, the Vienna Philharmonic with Riccardo Muti, and the London Symphony with André Previn. Her newly-posted Web site (http:/www.podum.uk.com/bonney) features biographical and recording information as well as details of her current and forthcoming activities. Born in Montclair, New Jersey, Barbara Bonney began studying the piano at five and cello three years later. She participated in vocal and instrumental ensembles while in high school in Maine, and after two years at the University of New Hampshire went to the University of Salzburg to further her studies in German. Having enrolled as a voice student at Salzburg's renowned Mozarteum, she was engaged with the Darmstadt City Opera, where she appeared in forty roles during the next four years. A series of important debuts followed: her first Sophie with Carlos Kleiber at the 1984 Munich Festival and her Covent Garden debut in that same role with Sir Georg Solti that same year, followed by appearances at La Scala as Pamina with Wolfgang Sawallisch, with the Vienna Philharmonic under Carlo Maria Giulini, and at the Metropolitan Opera in 1987 in Strauss's *Ariadne auf Naxos* with James Levine. Ms. Bonney made her Boston Symphony debut in January 1993 and has since appeared regularly with the orchestra at Symphony Hall and at Tanglewood, as well as on tour.



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Trinity College
Hartford, Connecticut

Caren Levine



Born in New York, the American pianist Caren Levine received her bachelor of music degree from the Peabody Conservatory of Music and her master of music degree and doctorate of musical arts from the Juilliard School, where she studied with such renowned musicians as Lillian Freundlich, Martin Canin, and Samuel Sanders. Winner of the Peabody Conservatory Prize in chamber music and the William Petschek Award at Juilliard, she has performed and recorded extensively both as a soloist and chamber musician throughout Europe, Central America, Canada, the United States, Asia, and Australia. Ms. Levine has collaborated with such artists as Pinchas Zukerman, Nadja Salerno-Sonnenberg, Paula Robison, Carol Wincenc, Julius Baker, Peter Schickele, and Barbara Bonney; she has performed for WQXR in New York, WFMT in Chicago, WJJY in Minnesota, the Canadian Broadcasting Corporation, and the television show "Best Talk in Town." Winner of the Munz-Chopin Piano Competition, she was also awarded the accompanying prize at the 1992 Meistersinger Vocal Competition in Austria and the Boca Raton Vocal Competition. A recent participant in Itzhak Perlman's Hamptons Summer Music Festival in New York, she has performed regularly at the Music Academy of the West, the Aspen Music Festival, the Fontainbleau American Conservatory in France, and the Pacific Music Festival in Japan. The recipient of a faculty position at the American Institute of Musical Studies in Graz, Austria, and a grant from the Jewish Foundation for the Education of Women, Ms. Levine participated as a vocal coach in the Tanglewood Music Center Fellowship Program for two consecutive summers. Last fall Telarc released a disc of her own compositions entitled "Flowers from a Secret Admirer." In recent seasons, Ms. Levine has performed at the New York Library for the Performing Arts, Bryant Park, Binghamton University, the Purchase Performing Arts Center, the Wheeler Opera House in Aspen, the New England Conservatory of Music, Alice Tully Hall, Avery Fisher Hall, Weill Recital Hall, the Corcoran Gallery in Washington, D.C., the National Arts Centre in Ottawa, and the Seoul Arts Center in Korea. In 1996 she gave numerous recitals throughout Japan with such members of the Vienna Philharmonic and Berlin Philharmonic as oboist Martin Gabriel and flutist Wolfgang Schulz. A vocal coach this summer for the Berkshire Opera Company, Ms. Levine made her Carnegie Hall debut in February 1996 with soprano Jayne West and baritone Haijing Fu and performed throughout the United States, Canada, and Southeast Asia with Barbara Bonney this past winter.

William R. Hudgins



BSO principal clarinetist William R. Hudgins joined the Boston Symphony Orchestra in the fall of 1992 as second clarinet, was acting assistant principal for the 1993-94 season, and was appointed principal clarinet in the summer of 1994. Before joining the Boston Symphony he was principal clarinet of the Charleston (SC) Symphony Orchestra from 1984 to 1992, and assistant principal and then principal clarinet of the Sinfonica Municipal de Caracas in Venezuela. The winner of a C.D. Jackson Master Musician Award in 1979 while a Tanglewood Music Center Fellow, Mr. Hudgins was a member for six seasons of both the Spoleto Festival Orchestra in Charleston, South Carolina, and the Festival dei Due Mondi in Spoleto, Italy. Mr. Hudgins received his bachelor of music degree from the Boston University School for the Arts, studying mainly with the BSO's late principal clarinet Harold Wright, as well as with former BSO clarinetist Pasquale Cardillo. His teachers also included members of the Indianapolis and Cincinnati symphony orchestras and Jules Serpentini, formerly of the Philadelphia Orchestra. As principal clarinet of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. Mr. Hudgins has appeared with the Boston Symphony Orchestra as a concerto soloist in Mozart's Clarinet Concerto under Seiji Ozawa's direction and in Aaron Copland's Clarinet Concerto under André Previn's direction.



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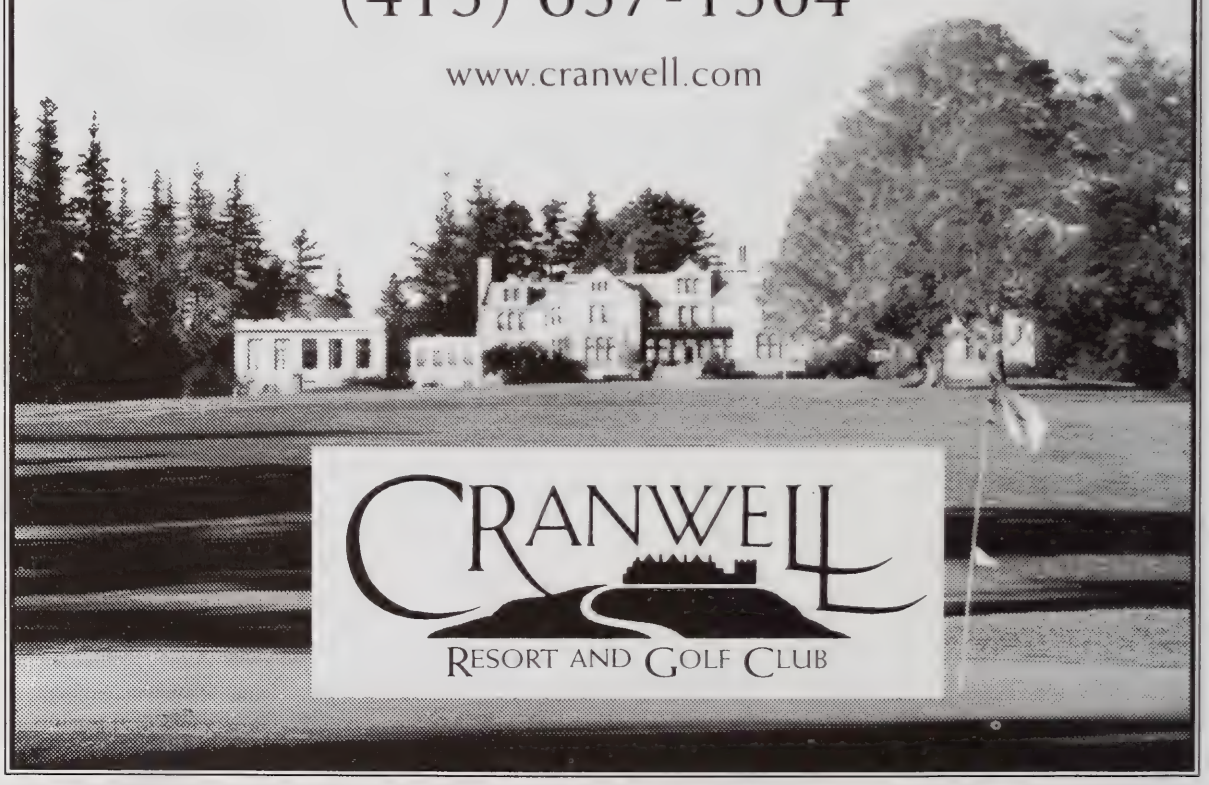


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Florence Gould Auditorium, Seiji Ozawa Hall

BARBARA BONNEY, soprano
CAREN LEVINE, piano

Texts and Translations

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

ROBERT SCHUMANN, from "Myrthen"

Widmung, Opus 25, No. 1

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab.

Du bist die Ruh', du bist der Frieden,
Du bist vom Himmel mir beschieden.
Dass du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bessres Ich!

—Friedrich Rückert

Dedication

You are my soul, you, my heart,
you, my joy, and you, my pain,
you my whole world, in which I live,
my heaven, you, in which I soar,
oh, you are my tomb in which
I have buried all my sorrows.

You are stillness, you are peace,
you were destined for me by heaven.
That you love me, give me value to myself,
your glance transfigures me to myself,
by loving me, you elevate me above myself,
my good spirit, my better self.

Der Nussbaum, Opus 25, No. 2

Es grünet ein Nussbaum vor dem Haus,

Duftig, luftig breitet er blättrig die Blätter aus.

Viel lieblich Blüten stehen dran;
Linde winde kommen, sie herzlich zu umfahn.

Es flüstern je zwei zu zwei gepaart,
Neigend, beugend zierlich zum Kusse die Häuptchen zart.

The Walnut Tree

A walnut tree grows green before the house,
fragrantly, fragrantly it spreads out its branches.

Many lovely blossoms are on it;
gentle winds come, lovingly to embrace it.

They whisper, paired two by two,
inclining, bending their delicate heads gracefully to a kiss.

Please turn the page quietly.

Sie flüstern von einem Mägdlein, das
Dächte die Nächte und Tage lang, wusste,
ach, selber nicht was.

Sie flüstern, wer mag verstehn so gar

Leise Weis'? Flüstern von Bräut'gam und
nächstem Jahr.

Das Mägdlein horchet, es rauscht im Baum;
Sehnend, wähnend sinkt es lächelnd in
Schlaf und Traum.

—Julius Mosen

They whisper of a maiden who
pondered night and day, ah, and knew
not what.

They whisper—who can understand so
soft a tune?
—whisper of a bridegroom and the
coming year.

The maiden hearkens, the tree rustles;
longing, yearning, she sinks smiling into
sleep and dreams.

Die Lotosblume, Opus 25, No. 7

Die Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.

Der Mond, der ist ihr Buhle,
Er weckt sie mit seinem Licht,
Und ihm entschleiert sie freundlich
Ihr frommes Blumengesicht.

Sie blüht und glüht und leuchtet,
Und starret stumm in die Höh';
Sie duftet und weinet und zittert
Vor Liebe und Liebesweh.

—Heinrich Heine

The Lotus Blossom

The lotus blossom is anxious
in the face of the sun's splendor,
and with sunken head
she dreamily awaits the night.

The moon is her lover;
he awakens her with his light,
and to him she unveils, friendly,
her pious blossom face.

She blooms and glows and shines,
and stares mutely upward;
she gives scent, and weeps, and trembles
on account of love and love's woe.

Lied der Suleika, Opus 25, No. 9

Wie mit innigstem Behagen,
Lied, empfind' ich deinen Sinn!
Liebevoll du scheinst zu sagen
Dass ich ihm zur Seite bin.

Dass er ewig mein gedenket,
Seiner Liebe Seligkeit
Immerdar der Fernen schenket,
Die ein Leben ihm geweiht.

Ja, mein Herz, es ist der Spiegel,
Freund, worin du dich erblickt;
Diese Brust, wo deine Siegel
Kuss auf Kuss herein gedrückt!

Süsses Dichten, lautre Wahreit
Fesselt mich in Sympathie!
Rein verkörpert Liebesklarheit
Im Gewand der Poesie.

—Marianne von Willemer

Suleika's Song

With the deepest contentment,
oh song, I grasp your meaning!
Lovingly you seem to say
that I am at his side.

That he thinks of me always,
that he constantly sends the bliss
of his love to her who is far away,
to her, who dedicates her life to him.

Yes, my heart is the mirror,
my friend, wherein you see yourself;
this breast, where your seal
is stamped by kiss upon kiss.

Your sweet verse—pure truth—
binds me in in sympathy.
It embodies in purity love's radiance
clothed in poetry.



CLARA SCHUMANN

Er ist gekommen in Sturm und Regen, Opus 12, No. 2

Er ist gekommen in Sturm und Regen,
Ihm schlug beklommen mein Herz entgegen.
Wie konnt' ich ahnen,
Dass seine Bahnen
Sich einen sollten meinen Wegen?

Er ist gekommen in Sturm und Regen,
Er hat genommen mein Herz entgegen.
Nahm er das meine?
Nahm ich das seine?
Die beiden kamen sich entgegen.

Er ist gekommen in Sturm und Regen!
Nun ist gekommen des Frühlings Segen.
Der Freund zieht weiter,
Ich seh' es heiter,
Denn er bleibt mein auf allen Wegen.

—Friedrich Rückert

He came in storm and rain

He came in storm and rain,
my heart beat anxiously at his arrival.

How could I foresee
that his path
would join with mine?

He came in storm and rain,
he boldly took my heart.
Did he take mine?
Did I take his?
The two of them just came together.

He came in storm and rain!
Now spring's blessing has come.
My friend moves on,
but I am cheerful,
for he remains my own on every road.

Sie liebten sich beide, Opus 13, No. 2

Sie liebten sich beide, doch keiner
Wollt' es dem andern gestehn;
Sie sahen sich an so feindlich
Und wollten vor Liebe vergehn.

Sie trennten sich endlich und sahn sich
Nur noch zuweilen im Traum;
Sie waren längst gestorben
Und wussten es selber kaum.

—Heinrich Heine

They loved one another

They loved one another, but neither
wished to confess it to the other;
They looked at each other so inimically,
yet pined away with love.

They finally parted and saw one another
only at times in a dream;
they had died a long time before
and were barely aware of it.

Liebst du um Schönheit, Opus 12, No. 4

Liebst du um Schönheit, o nicht mich liebe!
Liebe die Sonne, sie trägt ein goldnes Haar!

Liebst du um Jugend, o nicht mich liebe!
Liebe den Frühling, der jung ist jedes Jahr!

Liebst du um Schätze, o nicht mich liebe!
Liebe die Meerfrau, sie hat viel Perlen klar!

Liebst du um Liebe, o ja—mich liebe!
Liebe mich immer, dich lieb' ich immerdar!

—Friedrich Rückert

If you love for beauty

If you love for beauty, then do not love me!
Love the sun, with her golden hair!

If you love for youth, then do not love me!
Love the spring, which is young every year!

If you love for riches, then do not love me!
Love the mermaid who has bright pearls!

If you love for love, o yes—then love me!
Love me always, I'll love you forever!

Please turn the page quietly,
and only after the music has stopped.

Lorelei

Ich weiss nicht, was soll es bedeuten,
Dass ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fliesst der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitztet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme,
Und singt ein Lied dabei;
Das hat eine wundersame
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut hinauf in die Höh'.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei getan.

—Heinrich Heine

Lorelei

I know not what it might mean,
that I am so sad;
a legend from olden times
will not leave my mind.

The air is cool and it grows dark,
and calmly flows the Rhine;
the mountains peak sparkles
in the evening sunlight.

A most beautiful maiden is sitting
up there, wondrous to behold;
her golden jewels flash,
and she combs her golden hair.

She combs it with a golden comb,
and sings a song the while;
it has a wondrous
and powerful melody.

The sailor in his little boat
is seized with a wild anguish;
he does not look at the reefs,
he only looks upwards to the peak.

I think the waves consume
in the end both sailor and boat;
and this, with her singing,
the Lorelei has done.



FRANZ SCHUBERT

Der Hirt auf dem Felsen, D.965

Wenn auf dem höchsten Fels ich steh',
Ins tiefe Tal herniederseh',
Und singe:
Fern aus dem tiefen dunkeln Tal

Schwingt sich empor der Widerhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.
Mein Liebchen wohnt so weit von mir,
Drum sehn ich mich so heiss nach ihr
Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,

So sehnend klang es durch die Nacht,

Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.
Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach ich mich fertig,
Zum Wandern bereit.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.

—Wilhelm Müller and
Wilhelmine von Chézy

The Shepherd on the Rock

When I stand on the highest crag,
look down deep into the valley below,
and sing,
From far away, out of the deep shadowy valley
rises the echo
of the chasms.

The farther my voice reaches
the brighter it comes back to me
from below.
My love lives so far away from me,
I yearn ardently for her
over there.

I waste away in deep sorrow,
my joy is gone;
hope has eluded me here on earth,
so lonely am I.

The song resounded with such longing in the wood,
it resounded with such longing through the night,
drawing hearts to heaven
with wondrous power.
Spring will come,
Spring my joy;
now I shall prepare myself
to go wandering.

The farther my voice reaches
the brighter it comes back to me
from below.

INTERMISSION

EDVARD GRIEG

Fra Monte Pincio, Opus 39, No. 1

Aftenen kommer, Sollen står rød,
Farvende Stråler I Rummet henskylle
Lyslaengslens Glans I uendelig Fylde,
Fjeldet forklares som Åsyn I Død.

Kuplerne glöde, men laengere borte
Tågen langs Markernes blålige Sorte

Vugger opover som Glaemselen för,
Over hin Dal daekker Tusindårs Slör.

Aftnen, hvor röd o varm,
Blusser av Folkelarm,
Glödende Hornmusik,
Blomster og brune blik.

Tankerne stræber i Farver og Toner
Trofast mod det, some forsoner.

Stille det bliver, en dunklere Blå,
Himmelen våger og venter opunder
Fortid som blunder og Fremtid som stunder,
usikre Blus I det rugende Grå.

Men det vil samle sig; Roma fremstige
lystaendt en Nat for Italiens Rige,
Klokkerne kime, Kanonerne slå,
Minderne flamme på Fremtidens Blå.

Yndig om Håb og Tro,
op mod Nygifte To
jubler en Sanger til
Cither og Flöjte spil.

Staerkere Laengsler får barnesød Hvile,
mindre tør vågne og smile.

—*Bjørnstjerne Bjørnson*

On Mount Pincio

Evening is coming, the sun is red,
colored beams pour into the room,
light-longing splendor in endless plenitude,
the mountain is tranfigured like a face in death.

The rooftops are aglow, but farther away
the mist along the meadows' bluey blackness
rocks over them like earlier oblivion,
the valley is covered with the veil of a thousand years.

The evening, so red and warm,
blazes with the noise of people,
glowing horn music,
flowers and passionate glances.

Thoughts strive in colors and sounds
faithful towards that which reconciles.

Silence falls still darker blue,
the sky watches and awaits
the past that slumbers and the future that bides
uncertain blaze in the gloomy grey!

But it starts to gather itself; Rome arises
illuminated one night before Italy's realm,
bells chime, cannons roar,
memories blaze in the blue of the future.

Gracefully around hope and faith
up towards the newly-married couple,
a singer rejoices
to the sound of zither and flute.

More urgent longings go to childlike rest,
lesser ones dare to awaken and smile.

Med en vandlilje, Opus 24, No. 4

Se, Marie, hvad jeg bringer,
Blomsten med de hvide Vinger.
På de stille strömme båren
Svam den Drömme tung i Våren.

Vil du den til Hjemmet vie,
Fæst den på dit Bryst, Marie;
Bag dens Blade de sig dölge
Vil en dyb og stille bölge.

Vogt dig, Barn, for Tjernets Strömme,.
Farligt, farligt der at drömme!
Nökken lader som han sover;
Liljer lege ovanover.

—Henrik Ibsen

With a Waterlily

Look, Marie, what I bring,
the flower with white wings.
on the quiet streams floating,
it swam, laden with dreams in the springtime.

So that you may wear it home,
pin it to your bosom, Marie;
beneath its leaves then will be hidden
a deep and peaceful wave.

Careful, child, for the lake's currents,
dangerous to dream there!
The water-sprite pretends to be asleep;
lilies covering him there.

Våren, Opus 33, No. 2

Enno ein Gong fekk eg Vetren at sjå
for Våren at røma;
Heggen med Tre som der Blomar var på
eg atter såg bløma.
Enno ein Gong fekk eg Isen at sjå
frå Landet at fljota,
Snjoen at bråna og Fossen i Å
at fysse og brjota.
Graset det grøna eg enno ein Gong
fekk skoda med Blomar;
enno eg høyrde, at Vårfuglen song
mot Sol og mot Sumar.

Eingong eg sjølv I det vårege Eim
som mætter mit Auga,
Eingong eg der vil meg finna ein Heim
og symjande lauga.
Alt det som Våren imøde meg bar
og Bloman eg plukkad,
Federnes Ånder eg trudde det var,
som dansad' og sukkad'.
Derfor eg fann millom Bjørkar og Bar
I Våren ein Gåta;
Derfor det Ljod I den Fløyte eg skar,
meg tycktes at gråta.

—A.O. Vinje

Spring

Yes, once again would I see rough winter
surrender to Spring;
Whitethorn is blooming on hedge
and tree, so fair and tender.
Once more the ice-floes set adrift
break loose with a shudder,
snow melts fast, the waterfalls swiftly
run down to the river.
Emerald meadows once more
are bearing flowers;
once more the lark is singing,
as she glides on the wing, to summer.

Once again I ascend the heights
of the ever-shining sun,
there, again, I find sunlight and rest,
and I forget grief and pining.
All that Spring in her bounty gave me,
each flower I have picked,
seems but the symbol of spirits set free,
from earth and from sorrow.
Therefore I hear all around me
spring's evening song,
music from the reeds that of old I played,
sounding like faint sighs.

Please turn the page quietly,
and only after the music has stopped.

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THURSDAY, OCTOBER 16, AT 8PM

SEIJI OZAWA, conductor
KRYSTIAN ZIMERMAN, piano

DEBUSSY 'Prelude to The Afternoon of a Faun'
DUTILLEUX 'Mémoire des ombres' (New York premiere; commissioned by the Boston Symphony Orchestra)
RACHMANINOFF Piano Concerto No. 1
TCHAIKOVSKY 'Francesca da Rimini'

WEDNESDAY, DECEMBER 10, AT 8PM
THURSDAY, DECEMBER 11, AT 8PM

SEIJI OZAWA, conductor
JOSHUA BELL, violin

SCHUBERT String Quartet No. 14 in D minor, 'Death and the Maiden' (arranged for string orchestra by Mahler)
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RAVEL 'Valses nobles et sentimentales'
RAVEL 'La Valse'

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JOHN MARK AINSLEY, tenor (Evangelist)
WOLFGANG HOLZMAIR, baritone (Jesus)
CHRISTIANE OELZE, soprano
NATHALIE STUTZMANN, contralto
KURT STREIT, tenor
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En dröm, Opus 48, No. 6

Jeg saa en gang in Drømmesyn
En dejlig mö saa fin og skær;
Vi sad i skovens lyse Bryn
I mellem Vaarens unge Trær,
Og Knoppen brast og Elven sprang,

den fjaerne Landsbys Larm og Lyd

Indtil os i vor Løvsaal klang,
Hvor vi sad gemt i salig Fryd.
Men meget mer end Drømmesyn
Blev Livet selv en dejlig Dag.
Det Var i Skovens lyse Bryn
Og under Vaarens lette Tag.
Og Elven sprang, Og Knoppen brast,

Og alt var fjærnt, kun du var nær;

Og ved min Barn, jeg holdt dig fast,
Nu slipper jag dig aldrig mer!
O Mødestund i Skovens Bryn,
Med Vaarens lyse, lette Tag!
Der blev min Dag et Drømmesyn,
der blev min Drøm en dejlig Dag!

—*F.M. Bodenstedt*

A dream

Once in a vision I saw a
beautiful maiden so fine, so pure;
we sat together in the forest glade
among the young trees of spring.
The buds were bursting and the stream was leaping,
the noise and the sounds of the distant village
reaches us in our leafy bower,
where we sat hidden, blissfully happy.
But far transcending the vision
was a glorious day in real life.
It was in the bright forest glade
on a mild spring day.
The stream was leaping, the buds were bursting,
and everything was distant, but you were near;
Against my beating heart I held you fast;
now I will never let you go!
O trysting hour in the forest glade,
on the light warm spring day!
It was then my day became a vision,
my vision turned to glorious day!



BENJAMIN BRITTEN, "On This Island," Opus 11

1. Let the florid music praise!

Let the florid music praise,
The flute and trumpet,
Beauty's conquest of your face:
In that land of flesh and bone,
Where from citadels on high
Her imperial standards fly,
Let the hot sun
Shine on.
O but the unlov'd have had power,
The weeping and the striking,
Always time will bring their hour;
Their secretive children walk
Through your vigilance of breath
To unpardonable death,
And my vows break
Before his look.

2. Now the leaves are falling fast

Now the leaves are falling fast,
Nurse's flowers will not last;
Nurses to the graves are gone,
And the prams go rolling on.
Whisp'ring neighbours, left and right,
Pluck us from the real delight;
And the active hands must freeze
Lonely on the sep'rate knees.
Dead in hundreds at the back
Follow wooden in our track,
Arms raised stiffly to reprove
In false attitudes of love.
Starving through the leafless wood
Trolls run scolding for their food;
And the nightingale is dumb,
And the angel will not come.
Cold, impossible, ahead
Lifts the mountain's lovely head
Whose white waterfall could bless
Travellers in their last distress.

3. Seascape

Look, stranger, at this island now
The leaping light for your delight discovers,
Stand stable here and silent be,
That through the channels of the ear
May wander like a river
The swaying sound of the sea.
Here at the small field's ending pause
Where the chalk wall falls to the foam, and its tall ledges
Oppose the pluck
And knock of the tide,
And the shingle scrambles after the sucking surf, and the gull lodges
A moment on its sheer side.
Far off like floating seed the ships
Diverge on urgent voluntary errands;
And the full view
Indeed may enter
And move in memory as now these clouds do,
That pass the harbor mirror
And all the summer through the water saunter.

4. Nocturne

Now through night's caressing grip
Earth and all her oceans slip,
Capes of China slide away
From her fingers into day
And th'Americas incline
Coasts towards her shadow line,
Now the ragged vagrants creep
into crooked holes to sleep:
Just and unjust, worst and best,
Change their places as they rest:
Awkward lovers lie in fields
Where disdainful beauty yields:
While the splendid and the proud
Naked stand before the crowd
And the losing gamble gains
And the beggar entertains:
May sleep's healing power extend
Through these hours to our friend.
Unpursued by hostile force,
Traction engine, bull or horse
Or revolting succubus;
Calmly till the morning break
Let him lie, then gently wake.

5. As it is, plenty

As it is, plenty
As it's admitted
The children happy
And the car, the car
That goes so far
And the wife devoted:
To this as it is,
To the work and the banks
Let his thinning hair
and his hauteur
Give thanks, give thanks.

All that was thought
As like as not, is not;
When nothing was enough
But love, but love
And the rough future
Of an intransigent nature
And the betraying smile,
Betraying, but a smile;
That that is not, is not;
Forget. Forget. Forget.

Let him not cease to praise
Then his spacious days;
Yes, and the success
Let him bless, let him bless:
Let him see in this
The profits larger
And the sins venal,
Lest he see it as it is
The loss as major
And final.

—*W.H. Auden*

JAZZ SIZZLES AT TANGLEWOOD



FRIDAY, AUGUST 29

7:30pm, Ozawa Hall
CHICK COREA, piano
GARY BURTON, vibraphone

SATURDAY, AUGUST 30

1:30pm, Ozawa Hall
RANDY WESTON, piano

7:30pm, Ozawa Hall
SONNY ROLLINS QUARTET

SUNDAY, AUGUST 31

1:30pm, Ozawa Hall
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Wednesday, July 30, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

TAKÁCS QUARTET
EDWARD DUSINBERRE, violin
KAROLY SCHRANZ, violin
ROGER TAPPING, viola
ANDRÁS FEJER, cello

HAYDN — Quartet in F, Opus 74, No. 2 (Hob. III:73)
Allegro spiritoso
Andante grazioso
Menuet; Trio
Finale. Presto

SHENG — String Quartet No. 3
(in one movement)

INTERMISSION

BRAHMS — Quartet No. 1 in C minor, Opus 51, No. 1
Allegro
Romanze. Poco adagio
Allegretto molto moderato e comodo
Allegro

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Franz Joseph Haydn's (1732-1809) experience of writing symphonies for enthusiastic London audiences during his two lengthy visits in the early 1790s is well-known. What is less familiar in our knowledge of Haydn's musical development is the effect that these London visits had on his string quartet writing. Throughout his lifetime, it had been his experience that the string quartet was essentially a private form of music-making, with the performers alone—or at most a handful of friends and family—actually hearing the music. Perhaps a string quartet could serve as entertainment at an

aristocratic dinner with a few, or a few dozen, guests. But in London, Haydn found that Salomon, the impresario who had brought him there, also programmed string quartets for large audiences in full concert halls. This, naturally enough, changed the nature of the works, from intimate communications among the players themselves, seated only inches apart, to a broader kind of playing intended to project the work to hundreds of listeners, some of them at the far corners of a concert hall. Haydn instinctively knew that string quartets played in this environment needed to be different in character—less involved with the intricate interplay of tiny ideas and little decorations that might be heard in close quarters, and more concerned with a broader kind of musical conversation.

The first quartets that he composed with precisely this aim in mind are a group of six that he brought with him from Vienna to London on his second visit, in 1793. These works, composed specifically for Salomon's performances, with Salomon himself, a noted violin virtuoso, playing the lead role, are very different in character from most of Haydn's other string quartets. Salomon's part is almost always more elaborate than those of the other players, making these quartets more top-dominated than ever before or ever again in Haydn's work. For another thing, these six works almost all begin with an introductory passage. In the case of the present quartet in F, it is quite unusual in sounding, at first, like the actual beginning of the sonata form's main theme: an eight-bar phrase that hints at the main theme to follow and investigates the particular world of F major, which the quartet is going to inhabit, to "tune" the ear, so to speak, before getting underway in all seriousness. This introduction is akin to those of the symphonies Haydn was composing at the same time, a way, perhaps, of assuring himself that all of the listeners were ready to pay attention to the real beginning of the musical discourse.

When they came to be published, the six quartets that Haydn composed for this purpose were, for some reason, divided up into two groups of three works and published as Opus 71 and Opus 74. But Haydn himself never thought of them as anything but a single "opus" consisting of six related works, composed more or less together, and all bearing some of the same stylistic features. Thus, Opus 74, No. 2, is the fifth of the six quartets in this group.

The opening movement of the quartet is quite symphonic in its conception, with its theme built on elaborations of the basic triads (as Haydn's contemporaneous symphonies would have done), and thus planned on a broad scale for easy projection. One quite new element in Haydn's string quartets is the increasing use of the trill, not simply as a decoration at the end of a phrase (the way it had traditionally been used), but in many places throughout the work, sometimes in three or four of the instruments at once on sustained chords. Here the trill is not so much decorative as it is a device to generate a larger volume of sound and intensity—one of the signs of the larger concert venues for the string quartet. The opening Allegro spiritoso continues in its "symphonic" vein, with an elaborate contrapuntal development based almost entirely on the main theme. The second movement is a set of variations on an elegant theme, and in this movement Haydn sometimes gives players other than Salomon a featured solo (one whole variation is led by the *second* violin) or an elaborate running part. The Menuet is lively and cheerful, but the Trio takes an unusual plunge into a dark key (D-flat, a minor sixth away from the home key of F). For his finale Haydn chooses two strongly contrasting themes, one in his most popular, whistleable style, the other a darker C minor tune that might almost be a Balkan folk tune. These form the basis of a brilliantly contrasted rondo. Toward the end, Salomon takes over with an extended showy passage before the witty, sudden close.

* * * * *

Bright Sheng (born in Shanghai, China, 1955) started piano studies at the age of five. After graduating from high school during the Cultural Revolution, he went to work as a pianist and timpanist in a music-dance company in Chinhai, the province

that borders Tibet, where he had his first opportunity to study and collect Chinese folk music. Though the Cultural Revolution was, in many respects, a widespread catastrophe for China, at least in the sense of halting, for a time, any hope of the country's growing connections with the rest of the world, Sheng's enforced removal to Chinhai proved to be a positive force for his compositional career, because many of his works, including the present quartet, have taken their inspiration from folk songs and dances that he encountered there. After the Cultural Revolution, he was one of the first students accepted by the Shanghai Conservatory of Music, where he earned his undergraduate degree in composition.

In 1982, Bright Sheng moved to New York, where he attended Queens College, CUNY, and Columbia University. Among his major influences there were Chou Wen-Chung, Leonard Bernstein, George Perle, and Hugo Weisgall. He was also a Tanglewood Composition Fellow, in 1985. He has received a number of prizes both in China (in chamber music and art song composition) and in the United States (including the National Endowment for Arts and Letters and the Naumburg Foundation); his orchestral work *H'UN (Lacerations): In Memoriam 1966-1976* (a searing musical response to the experience of the Cultural Revolution) was runner-up for the Pulitzer Prize in 1989, as his Four Movements for Piano Trio, composed for the Peabody Trio, was in 1991. As composer-in-residence with Lyric Opera of Chicago he wrote the opera *The Song of Mainun* with librettist Andrew Porter; and in April 1992 he became for several years the composer-in-residence of the Seattle Symphony. Regarding the String Quartet No. 3, the composer writes:

> This work was inspired by the memory of a Tibetan folk dance which I came across about twenty years ago when I was living in Chinhai, the province on the border between China and Tibet. What I remember most about this particular dance is that it started with freely rhythmic folk singing and segued into a very rhythmic dance, over which the singing continued. Although the structure of my string quartet bears some resemblance to my memory of this dance, I did not attempt to recreate the dance scene. Rather, in many ways, my faint memory served as a point of departure for the composition. The materials in this work develop towards the final *Larghetto* section, which is an elegy in memoriam of friends who have died in recent years.
>
> The work was written between May and September 1993 on a consortium commission from Lincoln Center for the Performing Arts in New York, the University of California at Berkeley, the Ensemble Music Society of Indianapolis, the University of Iowa, the University of Colorado, and the Takács Quartet, which first played it, and to whom the composer has dedicated the piece.

* * * * *

Johannes Brahms (1833-1897) never wanted the reputation of "Beethoven's heir" that the musical public and some of his friends foisted on him. Though he composed constantly from the age of twenty, he was wary of offering works in the two genres that Beethoven had made signally his own, the symphony and the string quartet. As with the symphony (he held back his first until he was forty-three) he spent many years working on string quartets before he was ready to let one out into the world. At a very early stage of his career Brahms had shown some of his music to his older and more experienced friend Robert Schumann, who proposed submitting some of it for publication. This included a string quartet—but Brahms modestly withdrew that work from consideration; we do not know whether it survives in any form. So cautious did the example of Beethoven make him that, even when he composed larger chamber works for strings, he took pains to ensure that no one could confuse it for a string quartet. He opened his Opus 18 Sextet in B-flat with a theme played by two cellos and viola, insisting that even a listener with his eyes shut would know at once that this was not in any way a reworking of a medium in which Beethoven had achieved so much. But he had to tackle the string quartet eventually. Certainly he worked on quartets

long before the appearance of his first two in 1873, when he was forty. He claimed at one point to have written and destroyed no fewer than twenty quartets before bringing out the one in C minor! And he may have begun the two that eventually appeared as Opus 51 twenty years before he finally considered them ready for the light of day.

In 1866 Brahms played part of a "string quartet in C minor" to his friend and confidante Clara Schumann, along with some movements from his *German Requiem.* If this was an early version of the present C minor quartet, it took him another seven years to finish it to his satisfaction. In 1868 he played both Opus 51 quartets for another friend, the scholar Hermann Deiters, but still withheld them from publication. Occasionally he would let a group of friends read through the work, then he would take the music back and continue polishing. Finally in 1873 he decided it was ready; in September he sent it to his publisher, and the Hellmesberger Quartet gave the premiere in Vienna on December 11.

The key of C minor (the same key he used for his First Symphony!) and the tense, strenuous manner are clearly Beethovenian. Yet there is of course much here that is pure Brahms. One of the most remarkable features of the work is the way he has saturated every part of the score with the principal musical motifs—hardly a note is superfluous, not derived from the principal figures of the piece. A generation later, Arnold Schoenberg wrote a famous essay, "Brahms the Progressive," hailing Brahms as a leading contemporary composer for creating a work that has no filler but is "totally thematic" to the smallest details.

The first movement is darkly stormy both in its driven opening theme and in its second subject, which offers no relaxation. The middle movements are less complex in structure, but still melancholy or fatalistic in mood. The Romanze is densely written, with a straightforward ABAB pattern in which the return to the A section is gorgeously scored, giving the impression of greater complexity. The third movement, normally a place for vigorous dance styles and hints of folk elements, is here subdued,

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tenuous in character, with a colorful shift to the major for the middle section. The third movement ends in F minor. Brahms opens the finale with a recollection of the first movement's principal motif, now starting on F so that it links the movements in the most natural manner. In fact, the thematic material of the finale is largely derived from that of earlier movements; it teases us with hints that at some point Brahms will move to C major (as Beethoven would surely have done, and as Brahms himself did in the finale of his then still unperformed First Symphony). This expectation remains frustrated; the movement closes with a grim, tragic C minor cadence which can be heard as the final answer to the opening statement from the very beginning of the quartet.

—Steven Ledbetter

ARTISTS

Takács Quartet



Making a return Tanglewood appearance this summer, the Takács Quartet is recognized as one of the world's preeminent exponents of the Central European quartet tradition. Since its formation in 1975, the ensemble has appeared regularly in every major music capital and has been a frequent guest at such prestigious festivals as Mostly Mozart in New York, the Ravinia Festival, and the Berlin Festival. The quartet has held a residency since 1983 at the University of Colorado at Boulder, where its members were given permanent faculty appointments in 1986. Since the 1988-89 season the quartet has also been teaching and performing as quartet-in-residence at the Barbican Centre and the Guildhall School of Music and Drama in London. Among the highlights of the quartet's recent seasons have been Beethoven cycles in Paris, London, Zurich, Sydney, and New York, and numerous performances surrounding the Mozart anniversary year in 1991. During the summer of 1993 the quartet gave a cycle of three concerts at the Salzburg Festival featuring the quartets of Bartók and Brahms. Important American engagements have included the ensemble's 1989 Lincoln Center debut on the "Great Performers" series, two concerts at New York's 92nd Street Y in 1990 encompassing all of Bartók's string quartets, and a six-concert Haydn Festival with pianist András Schiff at the Metropolitan Museum in New York and at Wigmore Hall in London in 1991. The quartet made its Carnegie Hall debut in 1992. In addition to appearances at major music festivals in Paris, Rome, Madrid, and Berlin, the quartet's 1996-97 season was highlighted by concerts in Washington, D.C., at the Smithsonian and the Corcoran Gallery. In the 1997-98 season, following summer engagements at Aspen, Tanglewood, Ravinia, and Schleswig-Holstein, the quartet gives concerts in New York, Washington, Paris, London, Amsterdam, Brussels, and Tokyo. In 1988 the Takács Quartet signed an exclusive recording contract with London/Decca. Its discography includes Haydn's Opus 76, 77, and 103 quartets, the three Brahms quartets and the piano quintet with András Schiff, Chausson's *Concert* for violin, piano, and string quartet with Joshua Bell and Jean-Yves Thibaudet, Mozart's string quintets with György Pauk, and Schubert's *Rosamunde* and *Death and the Maiden* quartets, *Quartettsatz*, and string quintet with Miklos Perenyi. The group's latest releases pair Smetana's Quartet No. 1 with Borodin's Quartet No. 2, and Schubert's G major quartet, D.887, with his *Notturno*. The complete Bartók quartet cycle and Schubert's *Trout* Quintet will be released in 1998, and a Beethoven cycle is planned.

The Takács Quartet was formed by Gabor Takács-Nagy, Karoly Schranz, Gabor Ormai, and András Fejer in 1975, while all four were students at Budapest's Franz Liszt Academy. It first received international attention in 1977, winning first prize and the Critics Prize at the International String Quartet Competition in Evian, France. Thereafter, the Takács won the gold medal at the 1978 Portsmouth and Bordeaux competitions and first prizes at the 1978 Budapest International String Quartet Competition and the 1981 Bratislava Competition. The quartet made its North American debut tour in 1982.

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Thursday, July 31, at 8:30

ITZHAK PERLMAN, violin

"IN THE FIDDLER'S HOUSE"

featuring THE KLEZMATICS
BRAVE OLD WORLD
THE KLEZMER CONSERVATORY BAND
THE ANDY STATMAN KLEZMER ORCHESTRA

The program will be announced from the stage.

"In the Fiddler's House" and other Itzhak Perlman recordings are available on Angel Records and EMI Classics.

"In the Fiddler's House" was originally produced for television by Channel Thirteen/ WNET for "Great Performances."

Notes

Klezmer music, once the province of a single cultural group, has become universally popular over the last twenty years. But its origins go back as much as a thousand years, with roots throughout central Europe, in Germany, Moldavia, Poland, and Rumania. The word "*klezmer*" (plural, "*klezmorim*") derives from the Hebrew "*klei zemer,*" which meant "musical instrument"; "klezmer" came to be a general word for a Jewish musician. As Jewish people moved, often out of force and necessity, from one country to another in Europe, and eventually (for many) to the United States, their music and musicians moved with them. They played dance music for weddings and other joyous celebrations, and, inevitably, as they moved from place to place, they picked up musical elements from many different cultures and absorbed them into their own music. As the word is used today, "klezmer music" is a particularly lively form of Jewish folk music, often performed in a zippy tempo which, with its improvisational features, have given rise to the nickname "Yiddish Dixieland." This music flourished over an enormous stretch of Central and Eastern Europe for centuries, heard in cosmopolitan cities (though mostly in their ghettos) and in *shtetls* everywhere. Much of that thriving culture that nurtured and supported klezmer music was destroyed by the Third Reich or the Soviet Union, but by then the culture and the music had been transported to the United States, particularly to New York's Lower East Side, an impoverished but energetic community where Yiddish was spoken more often than English and where the more developed forms of culture—particularly a thriving Yiddish theater—flourished. That theater, and its music, directly derived from the klezmer tradition, became one of the major sources for American popular and theater music, by way of composers like Irving Berlin, George Gershwin, and Harold Arlen, all of whom absorbed that tradition avidly, and even with assimilated Jewish composers like Richard Rodgers, who had a more distant connection with it.

If Yiddish culture was almost destroyed in Europe by the forces of bigotry and hate, it was almost lost in America by the normal tendency of immigrant groups to assimilate into the mainstream of American life, which meant, among other things, giving

up the original language in favor of English to such a degree that, by the third generation, hardly any descendant of the original immigrants can speak his or her grandparents' language. And with the near loss of the Yiddish language and the Yiddish theater, klezmer music came close to being lost, though it hung on by a thread. By the last quarter of the twentieth century, most performers of klezmer music were aging musicians forced by the tastes of their audiences to play more recent popular music. As one of the leaders of the klezmer revival, Hankus Netzky of the Conservatory Klezmer Band, said in an interview, "They all played klezmer—my grandfather, my father, my uncles. But they never taught me a thing about it, because for them there are two basic facts about klezmer music. No. 1, it can't be taught, and No. 2, nobody wants to hear it anyway."

But, just as with other recent revivals of older, apparently dying traditions of popular music, like classic piano ragtime, it only took a certain amount of exposure of this music in committed enthusiastic performances for listeners to realize that here was a treasure trove of music that could bring great delight—and not simply to those who grew up in the culture for which it was originally created, but to anyone with open ears and a dancing heart. The revival was probably helped by a new interest in the Yiddish language (which also seemed on the verge of dying out, many thought) and therefore with all aspects of Yiddish culture. Leo Rosten's popular book *The Joy of Yiddish* demonstrated, even to those who did not know a word of the language, how richly expressive it was. And the prestigious YIVO Institute for Jewish Research in New York has not only promoted programs in the learning of the language, but has also developed scholarly collections to keep the culture alive—including a vast manuscript repertory of plays from the Yiddish theater and often of music that goes along with it.

The revival has taken hold to such a degree that musicians of many ethnic and cultural backgrounds now eagerly take part in performances of klezmer music. According to a 1994 *Newsday* article about the new klezmer generation, there were at that time more than 130 klezmer bands in the United States, spread all over.

The sign of a living tradition is that it does not just recreate the past, but also creates anew; and that is precisely what a number of the new klezmer groups are doing, extending a tradition that was forcibly cut off, and almost destroyed, with new contributions to be heard alongside old favorites. It is almost impossible not to listen to this infectious music without a toast: *L'Chaim!*

—Steven Ledbetter

ARTISTS

Itzhak Perlman



Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. In 1986 President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty." Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on "The Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In April/May 1990 he was part of the Israel Philharmonic's history-making first visit to the Soviet Union. In December 1994 he joined that same orchestra for its first visits to China and India. In December 1990 he participated in a gala Leningrad performance celebrating the 150th anniversary of Tchaikovsky's birth. In December 1993 he joined Seiji Ozawa and the Boston Symphony Orchestra for a gala Dvořák concert in Prague, later issued by Sony Classical on compact disc and home video; following the PBS broadcast of that concert, Messrs. Perlman and Ozawa received Emmy awards for "Individual Achievement in Cultural Programming." The violinist has also

collaborated with John Williams and the Boston Symphony Orchestra performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List.* Mr. Perlman's best-selling recordings—on Angel/EMI, Deutsche Grammophon, London/Decca, CBS Masterworks/Sony Classical, Erato/Elektra International Classics, and RCA/BMG Classics—have won fifteen Grammys. Recent releases include "The American Album," a Grammy-winning recording of works by Barber, Bernstein, and Foss with Seiji Ozawa and the Boston Symphony; the Beethoven Triple Concerto with Daniel Barenboim, Yo-Yo Ma, and the Berlin Philharmonic; "Bits and Pieces," a disc of short violin pieces with Samuel Sanders; and a collaboration with pianist Oscar Peterson, guitarist Herb Ellis, bassist Ray Brown, and drummer Grady Tate in some of the great jazz classics. Throughout 1995, on the occasion of Mr. Perlman's fiftieth birthday, EMI honored him as "Artist of the Year" with the release of a twenty-one-disc set entitled "The Itzhak Perlman Collection." The release of that set coincided with "The Definitive Perlman Experience," in which he performed seven concertos in four concerts at London's Royal Festival Hall in June of that year. The Emmy-winning PBS television special "In the Fiddler's House" was the third of Mr. Perlman's television specials to win that award. Filmed in Poland in 1995, this Klezmer music program has since been released in audio and home video formats. A national tour of "In the Fiddler's House" took place last summer before capacity audiences, including stops at the Ravinia, Saratoga, Wolf Trap, and Great Woods festivals, the Mann Music Center in Philadelphia, and Radio City Music Hall in New York. A second recording of klezmer music has been released by EMI. Numerous publications and institutions have paid tribute to Mr. Perlman as artist and humanitarian; he has entertained and enlightened millions with his appearances on television; his devotion to the cause of the handicapped and disabled is an integral part of his life. Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984.

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ITZHAK PERLMAN/"IN THE FIDDLER'S HOUSE"

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David Licht, *drums*
Frank London, *trumpet, piano, keyboards*
Paul Morrisset, *bass*
Lorin Sklamberg, *lead vocals, accordion, piano*
Alicia Svigals, *violin*

BRAVE OLD WORLD

Michael Alpert, *vocals, violin*
Alan Bern, Musical Director, *piano, accordion*
Kurt Bjorling, *clarinet, cymbalom*
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Mark Hamilton, *trombone*
Javier Perez-Saco, *piano*
Jeff Warschauer, *banjo, mandolin, guitar*
Hankus Netsky, Director, *saxophone, accordion*
James Guttmann, *bass*
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The Klezmatics



In their ten years together, The Klezmatics have established themselves as purveyors of traditional Yiddish music that combines Jewish identity and mysticism with a contemporary zeitgeist, a post-modern aesthetic, and an overtly political world view. Their three recordings are "Shvaygn = Toyt" ("Silence = Death"), "Rhythm + Jews," and "Jews With Horns." The Klezmatics have collaborated with Israeli singer Chava Alberstein, poets Allen Ginsberg and Jerome Rothenberg, and downtown NYC rockers Elliot Sharp, Marc Ribot, and John Zorn. The band has provided music for new works by choreographer Twyla Tharp (*Demeter and Persephone*), members of the Flying Karamazov Brothers (*Chelm*, CA), filmmakers Jonathan Berman (*The Shvitz*), Gregg Bordowitz (*Fast Trip, Long Drop*), and Judith Helfand (*Healthy Baby Girl*), Los Angeles Modern Dance and Ballet (*Klezmania*), Pulitzer Prize-winning playwright Tony Kushner (*A Dybbuk*), and for the multi-media Passover extravaganza "The Third Seder."



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Brave Old World



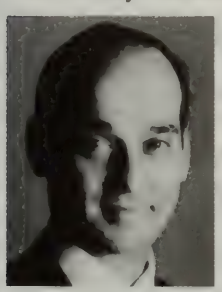
In 1989, the klezmer revival was in full swing when four of its leading exponents joined together to create a new band and a new Yiddish music for the concert stage, combining the artistry of classical music and the innovative energy of jazz with the vibrant power of the East European Jewish tradition. Since then, Brave Old World, whose members live in Los Angeles, Chicago, New York, and Berlin, has achieved international recognition with concerts spanning Europe, North America, and Israel (first prize, 1992 International Klezmer Festival, Safed), and through their award-winning recordings on the Rounder, Flying Fish, and Pinorrekk labels (1994 Deutscher Schallplattenpreis). Brave Old World has brought klezmer music into the global-village present with original Yiddish songs on subjects as contemporary as Chernobyl and the fall of the Berlin Wall, international workshop residencies, and pioneering collaborations with East European artists like Hungary's renowned Muzsikas. This is klezmer music with heart and depth, performed with all the qualities of a great string quartet or jazz group—music that is spontaneous, interactive, genuine, and challenging.

The Klezmer Conservatory Band



In the tradition of the great klezmer bands of the 1920s and '30s, the Klezmer Conservatory Band is one of the leaders in today's klezmer revival. Founded in 1980, they've brought their eclectic brand of Yiddish vocal and instrumental music to concert halls and festivals across eastern and western Europe, Australia, New Zealand, and North America. The "KCB" has released seven recordings on the Rounder and Vanguard labels, and their music can be heard in the film *Enemies, A Love Story.* The band provided the music for *The Fool and the Flying Ship,* a Rabbit Ears children's video, with narration by Robin Williams and an original score composed by the band's founder and director, Hankus Netsky. They were recently featured in Joel Grey's Yiddish music review, "Borshtcapades '94."

The Andy Statman Klezmer Orchestra



Andy Statman is an internationally acclaimed clarinet and mandolin virtuoso who has performed throughout the world and has appeared on more than 100 recordings. The protégé of legendary Jewish clarinetist Dave Tarras, Mr. Statman was a pioneer of the klezmer revival of the 1970s and has long stood at the forefront of experimentation within the tradition. A prolific composer as well as interpreter, his love of tradition is equaled only by his love of innovation; in both cases, he strives to express the spirituality inherent in Jewish music. Proficient in diverse musical idioms ranging from klezmer and Hasidic music to bluegrass and jazz, Mr. Statman has earned the critical acclaim of the *New York Times, Billboard, Rolling Stone, Downbeat, Jazz Is,* and *The Village Voice.* Among his numerous media credits are PBS, the BBC, "CBS Sunday Morning," CNN, and National Public Radio. His recent compact disc, "Between Heaven and Earth," on Shanachie Records, is a groundbreaking improvisational treatment of songs of the great Jewish mystics.



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Prelude Concert

Friday, August 1, at 6
Florence Gould Auditorium, Seiji Ozawa Hall



LUCIA LIN, violin
ANDREW PEARCE, cello
HENG-JIN PARK ELLSWORTH, piano

SHOSTAKOVICH — Piano Trio No. 2 in E minor, Opus 67

Andante—Moderato
Allegro ma non troppo
Largo
Allegro

BRAHMS — Piano Trio No. 2 in C, Opus 87

Allegro
Andante con moto
Scherzo. Presto
Finale. Allegro giocoso

Baldwin piano

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Dmitri Shostakovich (1906-1975) composed his Second Piano Trio, Opus 67, in 1944 (the First was a youthful work written in 1923 which Shostakovich called Opus 8, though he never published it). Thus it came right on the heels of the two wartime symphonies, No. 7 (*Leningrad*) and No. 8. It was premiered at the same concert as the Second String Quartet. The composer himself played the piano part, while the string parts were taken by two members of the Beethoven Quartet. Officially the trio was dedicated to the memory of Shostakovich's close friend Ivan Sollertinsky, who had died in a Nazi camp. But the music cannot help but evoke the wider world situation as well, and throughout all four movements the mood is essentially elegiac.

The work opens with an astonishing texture: a slow *fugato* with the cello in a high register, the violin entering in the middle, and then the piano in the bass. Throughout the work Shostakovich takes great pains to prevent the piano part from overpowering the strings. The bulk of the first movement is in sonata form. It is followed by a scherzo-like movement in F-sharp, where the two stringed instruments band together, as it were, against the onslaught of the piano. The third movement is a *passacaglia* in the dark key of B-flat minor, based on a series of eight chords sounded in the piano at the outset. These repeating harmonies modulate from B-flat minor to B minor and back; over them, the violin and cello sing their mournful song. At the final statement,

the B becomes a dominant to the home key of E minor, leading directly into the finale.

The last movement is cast in a kind of sonata-rondo form, but what is most striking is its half-mocking tone with uneasy shades of meaning. This has sometimes been called the "Jewish" part of the trio—a daring choice on the composer's part at a time when the regime was starting a new campaign of anti-Semitism. That portion had to be repeated, by audience demand, at the opening performance. But the first performance was for a long time the last; almost at once it was forbidden to perform the work. Even now, more than forty years after its completion, it evokes tragedy and sorrow through musical means. Just before the recapitulation in the last movement, there is a hint of the opening fugato, and the final hushed coda combines the *passacaglia* chords in the piano with broken statements of the movement's main theme in the violin and cello—and the rest is silence.

* * * * *

Johannes Brahms (1833-1897) enjoyed spending his summers in some locale of physical beauty that might inspire him to musical creation. During the early 1880s his favorite resort was Bad Ischl amid the breathtaking mountain scenery of the Salzkammergut, renowned especially as the summer residence of Emperor Franz Joseph. Brahms's friend Elisabeth von Herzogenberg was appalled that he should choose such an "in" location to spend the summer; "Doesn't half of Vienna stay there?" she asked. The composer replied that half of Leipzig or Berlin might drive him away, but "half of Vienna is quite pretty and need not be ashamed of itself." There he enjoyed the companionship of several musicians, among them the once-famous Ignaz Brull and the still-famous "Waltz King" Johann Strauss, whom Brahms sincerely admired.

It was in Ischl in 1882 that Brahms completed two major chamber compositions—the magisterial C major trio and the joyous string quintet in F. Actually, he had written the expansive first movement of the trio in March 1880, just before his first summer in Ischl. After that the work seems to have been dormant for nearly two years, or perhaps to have percolated subconsciously in the composer's imagination, so that when he arrived at Ischl in June 1882 he quickly finished the remaining three movements.

The work is conceived on a large scale of epic grandeur. Throughout much of the piece the piano part is cast in such a heroic mold as to force the two string instruments to band together against it—safety in numbers—playing in octaves or at least in the same rhythm against the keyboard. Yet the main theme of the first movement is so perfectly conceived for the strings that they play it at each of the major formal statements in the sonata-form movement. The piano starts as if rather hesitantly accompanying but soon begins to sing in exuberant rapture. The strings alone wind down gently before the piano brings in the lush second theme, which is a marvel of imaginative and unexpected phrases. A climactic arrival back in the home key suggests a repeat of the exposition, but, as often happens, this moves instead into the expansive development.

The slow movement, in A minor, is a classical variation set in which Brahms, as usual, strictly retains the shape of the theme for each of the variations. After three variations in A minor, developed from the melody originally presented by the strings, the fourth turns to the major and develops the accompaniment figure from the piano in rich harmonic elaboration. The last variation returns to the minor mode but converts the original theme into the 6/8 meter of the preceding section before expanding into the quiet afterthought of the coda.

The scherzo is a dark and shadowy C minor—anything but the joke the word "*scherzo*" would lead us to expect. Thus, when the music of the Trio moves into the sunshine of C major, the effect is all the stronger. Brahms doesn't often use the word "finale" in his scores; when he chooses to, it means, as one commentator has put it, that he is "stripped for action." The muscular energy of the present finale, with its humor and its mystery, brings the trio to a splendidly sonorous conclusion.

—Steven Ledbetter

ARTISTS

Violinist **Lucia Lin** made her debut as soloist with the Chicago Symphony Orchestra at eleven. A prizewinner in the 1990 International Tchaikovsky Competition in Moscow, Ms. Lin has won numerous awards, including the Music Teacher's National Association Competition and the National Federation of Music Clubs Competition. She has been soloist with the Boston Pops, the St. Louis Symphony, the Oklahoma Symphony, and the Festivalorchester in Graz, Austria. A native of Champaign, Illinois, Ms. Lin received her bachelor's degree at the University of Illinois and her master of music degree at Rice University in Houston, Texas. Important musical influences included Sergiu Luca, Paul Rolland, Josef Gingold, and Louis Krasner. Ms. Lin made her New York debut at Weill Recital Hall in March 1991 and has appeared with the Sapporo Pacific Music Festival, the Taos Chamber Music Festival, the Da Camera Society in Houston, and the Boston Artists Ensemble. She has recorded for Nonesuch with the Boston Symphony Chamber Players, and for New World Records on a disc featuring music of Bright Sheng. A member of the Boston Symphony since 1985, Ms. Lin was the BSO's assistant concertmaster from 1988 to 1991. She was acting concertmaster of the Milwaukee Symphony during the 1991-92 season and joint concertmaster of the London Symphony while on leave of absence from the BSO for the 1995-96 season.

Cellist **Andrew Pearce** joined the Boston Symphony Orchestra in September 1996. Mr. Pearce has been soloist with the Los Angeles Philharmonic, the New York Philharmonic, the Utah Symphony, the Polish Chamber Orchestra, and the Los Angeles Chamber Orchestra, among other orchestras, and has performed at the Vancouver Chamber Music Festival and at the Grand Teton Music Festival. A graduate of the University of Southern California, he studied with Lynn Harrell, Eleonore Schoenfeld, and Ryan Selberg. Head of the chamber music program and a cello teacher at Vancouver Academy of Music from 1989 until he joined the BSO, Mr. Pearce has also been a cello instructor at the Los Angeles Conservatory of Music and at the Klinger String Quartet Seminar in Germany. He was the first recipient of the University of Southern California's Hammer-Rostropovich Prize in 1983 and has received several other awards, including the Presidential Scholar in the Arts Medallion awarded by Ronald Reagan in 1983 and first prize at the Coleman International Chamber Auditions in 1981 and 1982.

Born in Korea and raised in the Boston area, **Heng-Jin Park Ellsworth** studied at the New England Conservatory of Music with Leonard Shure and Russell Sherman. Having received several grants for study abroad, Ms. Ellsworth lived for several years in Paris, where she also studied with Marie-Francoise Bucquet. Ms. Ellsworth has performed as a soloist in concerto performances with the Boston Pops Orchestra, the New England Philharmonic, the Orchestre Symphonique Française, the Boston Premier Ensemble Orchestra, and the Concord Symphony Orchestra. She was a finalist in the Sydney International Piano Competition and the Coleman National Chamber Music Competition, and a prizewinner in the Monterey Peninsula Chamber Music Competition. She has performed at Alice Tully Hall, the Library of Congress, Ambassador Hall in California, Jordan Hall in Boston, Carnegie Hall, and throughout the United States and Canada, and she has been heard live on WGBH-FM. Current engagements include the Gardner Museum as part of its Young Artist Showcase Series, Boston Musica Viva, the Rockport Chamber Music Festival, and the International Musical Arts Institute in Maine. Ms. Ellsworth heads the piano department at the Yellow Barn Music Festival in Putney, Vermont, and currently teaches at MIT.



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SEIJI OZAWA conducting

BEETHOVEN — Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

ÁRCADI VOLODOS

INTERMISSION

BERLIOZ — *Te Deum*, for tenor soloist and three choruses, with orchestra and organ

Te Deum laudamus
Tibi omnes angeli
Praeludium
Dignare, Domini
Christe, Rex gloriae
Te ergo quaesumus
Judex crederis esse venturus

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NOTES

Ludwig van Beethoven
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He composed the Emperor *Concerto in 1809, but it was not performed in Vienna until early 1812. The first known performance was given in Leipzig on November 28, 1811, by Friedrich Schneider, with Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. The first American performance was given at the Music Hall in Boston on March 4, 1854, by Robert Heller, with Carl Bergmann conducting the orchestra of the Germania Music Society. Georg Henschel led the first Boston Symphony Orchestra performances of the* Emperor *Concerto in March 1882, during the BSO's first season, with soloist Carl Baermann. Jacob Lateiner was soloist for the BSO's first Tanglewood performance on August 2, 1947, Serge Koussevitzky conducting. André Watts was soloist in the most recent Tanglewood performance on July 16, 1995, under Thomas Dausgaard's direction. In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, two horns, two trumpets, timpani, and strings.*

Beethoven's Fifth Piano Concerto, the last concerto he was to complete (though he did get rather far advanced with one more essay in the genre in 1815, before breaking off work on it for good), was composed in the difficult year of 1809, a year that was much taken up with warfare, siege, and bombardments. Beethoven's apartment happened to be in the line of fire. The composer took refuge in the cellar of his brother's house in the Rauhensteingasse, and he spent a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family, including especially the emperor's youngest brother, the Archduke Rudolph, who had already become Beethoven's sole composition student and one of his strongest supporters and closest intimates, fled the city. One of the compositions of this period, directly expressing Beethoven's feelings for his young and cultivated patron, was the piano sonata later published as Opus 81a, with the separate movements entitled "Farewell, absence, and return." About this time he also composed the *Harp* Quartet for strings, Opus 74, and completed the grandiose piano concerto published as Opus 73. All three of these works are in the key that apparently possessed Beethoven at the time, E-flat major (the same "heroic" key of his earlier Third Symphony).

The nickname of the concerto, the *Emperor*, takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar and the successive miseries of burnt houses and wounded civilians. But Beethoven never knew anything about the nickname, which is almost never used in German-speaking countries. In fact, the origin of the nickname is still unknown.

Though the piece was successfully performed in Leipzig, Beethoven withheld a Viennese performance for some three years after finishing it, possibly because he hoped that his steadily increasing deafness might abate enough for him to take the solo part. In the end his pupil Carl Czerny played the first Vienna performance, but this time it failed unequivocally. The fault was certainly not in the composition and probably not in the performance; most likely the audience, the "Society of Noble Ladies for Charity," expected something altogether fluffier than this noble, brilliant, lengthy, and demanding new piece.

In many respects the *Emperor* Concerto is a throwback, after the incredibly original treatment of the relationship between soloist and orchestra to be found in the Fourth Concerto, to the grand virtuoso showpiece with the soloist representing a two-fisted hero who takes on the mighty orchestra against all odds. With elaborate bravura the piano rolls off chords, trills, scales, and arpeggios against three emphatic sustained chords in the orchestra, thus establishing the soloist's independence before he relaps-

es into nearly a hundred measures of silence, while the orchestra sets out the two principal themes in an enormous orchestral ritornello. The first of these, a malleable idea that gives rise to most of the developmental motives of the score, yields after a brief transition to a new theme, first heard in the minor with staccato strings, a hesitant *pianissimo* march. But soon it shifts to major, and the horns, imbuing it with rare warmth, take over the melody in a legato form. Motives from the first theme build to a martial peroration before the soloist enters with a chromatic scale to take over the narrative. Once the principal material has been briefly stated by the soloist, Beethoven at last gets on with the business of moving decisively away from the home key for a decorated version of the second theme in the unexpected key of B minor moving to B major (written as C-flat) before side-slipping suddenly to the "normal" second key, B-flat. From here on the development and recapitulation are built largely from the motives that grow out of the first theme, laid forth on the grandest scale with great nobility. The soloist throughout asserts his prerogative to mark the framework of the movement, bringing in the development (and later the coda) with a chromatic scale and the recapitulation with the same bravura gestures that opened the movement.

Just before the end of this enormous movement—it is longer than the other two put together—Beethoven introduces an entirely new wrinkle at the chord that was the traditional signal for the soloist to go flying off in improvisatory fireworks, however inappropriate they might be to the piece as a whole. Beethoven forestalls the insertion of a cadenza by writing his own, a procedure so unusual that he added a footnote to the score: "*Non si fa una Cadenza, ma s'attacca subito il seguente*" ("Don't play a cadenza, but attack the following immediately"). What follows is a short but well-considered working out of the principal idea with the orchestra joining in before long in the warm horn melody.

The slow movement appears in the seemingly distant key of B, which was the very first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semitone drop to B-flat, the dominant of the home key. The piano begins to intimate new ideas, still in the Adagio tempo, when suddenly it takes off on a brilliant rondo theme, in which the bravura piano part once again takes the lead. The wondrously inventive development section presents the rondo theme three times, in three different keys (descending by a major third each time from C to A-flat to E); each time the piano runs off into different kinds of brilliant display. The coda features a quiet dialogue between solo pianist and timpani which is on the verge of halting in silence when the final brilliant explosion brings the concerto to an end.

—Steven Ledbetter

Hector Berlioz

Te Deum, for tenor soloist and three choruses, with orchestra and organ

Louis-Hector Berlioz was born at La Côte-St. André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his Te Deum *(using some materials and ideas from earlier sketches) from October 1848 into the beginning of 1849, with revisions in 1852 and 1855. Berlioz himself conducted the first performance on April 30, 1855, in the church of St.-Eustache, Paris. The first American performance took place in Chicago on December 1, 1877, with the Apollo Musical Club directed by W.L. Tomlins. Boston first heard the score in a performance by the Handel and Haydn Society under the direction of Carl Zerrahn on January 29, 1888. Three years later, on May 5, 1891, the* Te Deum *formed part of the opening concert at Carnegie Hall under the direction of Walter Damrosch; one member of the audience was the composer Tchaikovsky, who noted in his diary that he found the piece "somewhat boring; only toward the end did I begin to find great enjoyment in it." The Boston Symphony Orchestra first performed the work on*

August 7, 1954, at Tanglewood, with tenor David Poleri, the Festival Chorus, and organist W.J. Frank; Charles Munch conducted. Colin Davis was next to lead BSO performances, on August 13, 1972, at Tanglewood, and then in February 1973 at Symphony Hall, with tenor Kenneth Riegel, the Tanglewood Festival Chorus, John Oliver, conductor, and organist Berj Zamkochian. The 1972 Tanglewood performance—the orchestra's most recent performance of the Te Deum *here—also included the Albany All Saints Cathedral Choir of Men and Boys, and Girls from the Indian Hill School; the children's chorus at Symphony Hall was the St. Paul's School Boy Choir, Theodore Marier, director. Since then the work has been programmed twice in Boston Symphony concerts, by Gennady Rozhdestvensky in April 1990, and by Seiji Ozawa this past January. The score calls for two mixed choirs (each divided into three sections: women's voices ["soprani"], tenor, and bass) and a third chorus of children's voices, tenor solo, organ, and an orchestra consisting of four flutes, four oboes, four clarinets, four bassoons, four horns, two trumpets, two cornets à pistons, six trombones, two tubas, timpani, and strings.*

As a French child growing up in the early years of the nineteenth century, Berlioz had plenty of opportunity to observe and enjoy the massive public spectacles organized, as a rule, by the government, whether republic, empire, or restored monarchy. Roughly equivalent to the ancient Roman circus in its aim of entertaining and tranquilizing the populace, the spectacles often had a grandiose musical element that never failed to appeal to Berlioz. It remained an aspect of his art—though only *one* aspect—all his life. Until relatively recently, when recordings have made it easy for us to hear most of Berlioz's music, the casual remark that his work was all grandiose and overblown, conceived for a "cast of thousands" and designed to overwhelm the listener with sheer volume rather than artistic merit, passed easily enough as a general description of his work. All that has changed; we now recognize that there was a Berlioz of extraordinary delicacy and refinement, too, and we know that he was a composer of unmatched rhythmic variety and power as well as one of the great melodists of the century.

Still, there is a grain of truth in the old image, too. Certain works were clearly designed from the start to be impressive; one of these, without doubt, is the *Te Deum*. We don't know exactly why Berlioz chose to set the liturgical *Te Deum* text. It was probably not in response to some deep personal need. Rather the opposite: at the time he bent himself to concentrated work on the piece, Berlioz had just lost his father, and a setting of the praise-filled *Te Deum* text would not be a likely response to a personal loss. His father's sudden decline in health happened so quickly that Berlioz had been unable to see him before his death on July 28, 1848. The two had always maintained a somewhat prickly relationship, as the elderly doctor had never been entirely reconciled to his son's decision to give up medicine for music, and he had never heard a note of any of Berlioz's major works.

Then, for some reason, starting in October, Berlioz began to work intensively on a grandiose *Te Deum* without a commission and without any known pending event of public celebration that could serve as a possible reason to perform a work of this scope. He had not composed any large work in two full years, since the completion of *The Damnation of Faust* in October 1846, and the intervening time had been filled with ill health and personal difficulties.

Still, compose it he did. Perhaps the events of the revolutionary year of 1848 aroused near-dormant recollections of an earlier heroic period; maybe the arrival of a new Napoleon—though one as different from his namesake as could be imagined—played some part in his mood. Critics have long suggested that some of the ideas in the work resurfaced from sketches for vast public scores conceived long before but never finished, though they usually hedged this suggestion with the idea that it was only the grandiose conception of a monumental music, and not particular thematic ideas, that Berlioz pulled out of his memory for the new work. For example, in the early 1830s he considered writing a "colossal oratorio" entitled *Le Dernier Jour du monde* ("The Last Day of the World"), and a few years later, after visiting some of the sites of Napoleon's exploits in Italy, he dreamed for a time of composing a military symphony in honor of his hero. He planned a two-movement work, the first described as a farewell to the

brave soldiers who had fallen in Italy, the second as "Triumphal entry into Paris of the conquerors." This kind of celebratory procession remained at the back of his mind and may have played a role in the character of the *Te Deum.*

But beyond that general impetus, we now know that there is at least one precise earlier musical source in Berlioz's earliest large composition, a *Messe solennelle* written when he was just twenty and had been studying composition for about a year. The work was long believed lost, because Berlioz himself insisted he had burned the autograph manuscript; but in fact he had given it to a friend, and it turned up a few years ago amidst the music in a Belgian church. The performances that followed this happy find—including Boston Symphony performances in Boston, New York, and Washington, D.C., in the fall of 1994, followed by tour performances in Hong Kong and Japan that December—demonstrated that the young Berlioz already boasted the fresh imagination that was to mark his major masterpieces, lacking as yet only the technique to bring them off fully. He himself clearly realized this fact, because he metaphorically "burned" his manuscript—but not before drawing on it again and again for familiar passages that we now know as part of the *Symphonie fantastique*, the *Requiem*, the *Roman Carnival* Overture, and the *Te Deum*! In the early Mass, Berlioz composed a tenor solo to the closing section of the Proper of the Mass, the Agnus Dei. This solo reappears, only slightly changed, in the *Te Deum*, but to an entirely different text, twenty-four years later—complete with the chantlike echoes for women's voices. So carefully, yet subtly, did he adapt the music to the new text that no one ever suspected this movement to contain the oldest music in the entire score until the recovery of the lost early Mass setting.

Once having finished the score, Berlioz began looking for a suitable performance opportunity. Clearly, given the forces required, it could only be given in connection with some major event. For several years he offered the *Te Deum* at every suitable opportunity—including gala performances at the Crystal Palace Exhibition (which might be called the first modern industrial trade show and world's fair) in London in 1851 and at the coronation of Emperor Louis-Napoléon in 1852, only to be disappointed on both occasions. What finally led to the only complete performance during the composer's lifetime was the dedication of a new organ in the church of St.-Eustache in Paris. Berlioz had given the organ a prominent (though not large) solo part in his *Te Deum*, and it seemed to be a good choice to celebrate the event, in conjunction with solo performances on the organ. The children's chorus required for the *Te Deum* could be made available from an orphanage of which the Empress was patron, and the whole affair could be made particularly festive if it were timed to coincide with the French response to the Crystal Palace Exhibition, the "Universal Exposition of Works of Art and Products of Agriculture and Industry." Unfortunately the exposition was postponed by Imperial decree one day before the dress rehearsal.

By that time Berlioz had already assembled his orchestra, his two adult choruses, a group of 600 orphans to sing the children's chorus, and his soloist, so that the performance simply could not be postponed. Aside from the loss of glamour associated with the possible presence of several heads of state, the principal effect on the *Te Deum* of the festival's delay was to force the omission of an elaborate march "for the presentation of the banners" of Catholic exhibitors. The march remains part of the score but it is omitted in most performances, including the present one.

The performance was musically solid, and the church was jammed with the performers themselves and a large, enthusiastic audience. Berlioz was convinced that he had composed a masterpiece to put alongside the *Requiem*, and he said as much in a letter to Liszt a few weeks later. Not the least of the pleasant aspects of that spring was the opportunity Berlioz had to make the acquaintance of Giuseppe Verdi, who was in Paris for the production of his own contribution to the exposition, his grand opera *Les Vêpres siciliennes.* The two composers enjoyed one another's company and continued to express their mutual admiration and respect afterwards.

Compared to the *Requiem*, the *Te Deum* has never had anything like the same degree of popular success, though it is cast in much the same mold, with carefully planned

"spatial" effects among the participants to generate a monumental sound. As Berlioz composed it, the score consisted of six choral movements plus two for instruments, a "Prélude" after the second movement and the processional march of the banners at the end. Berlioz omitted the Prelude entirely at the premiere and did not even publish it with the vocal score, though it appears in the full score and will be performed here. He conducted the march of the banners during the dress rehearsal on April 28, but omitted it from the actual performance two days later, since there was no procession for it to accompany.

Like the *Requiem,* the *Te Deum* is a monumental score, with great blocks of sound deployed in self-contained segments, mixing the austere with the splendid, and a structure that alternates the celebration of God's grandeur with the expression of man's insignificance. Textures change with dramatic suddenness, as do orchestral color and dynamics. Delicate intimacy of expression coexists with monumental grandeur. The opening chords for the orchestra, alternating with chords for solo organ, establish the sonorous space of the score. The alternation of moods occurs within the larger movements (such as the opening one), but more subdued movements ("Dignare" and "Te ergo quaesumus" with its tenor solo) provide striking contrast, while the last movement of all, "Judex crederis," recaptures much of the dramatic power of the "Lacrymosa" in the *Requiem.* Berlioz regarded this, with justification, as the finest part of the score and one of the finest achievements of his life.

—S.L.

BERLIOZ, "Te Deum"

Te Deum laudamus (Hymn)

Te Deum laudamus; te Dominum confitemur,	We praise Thee, o God, we ackowledge Thee to be the Lord.
Te aeternum Patrem: omnis terra veneratur.	All the earth doth worship Thee, the Father everlasting.

Tibi omnes angeli (Hymn)

Tibi omnes angeli: tibi coeli et potestates;	To Thee all angels cry aloud: the heavens and all the powers therein;
Tibi cherubim et seraphim incessabili voce proclamant:	To Thee cherubim and seraphim continually do cry:
Sanctus, Sanctus, Sanctus: Deus Sabaoth!	Holy, Holy, Holy: Lord God of Sabaoth;
Pleni sunt coeli et terra majestatis gloriae tuae.	Heaven and earth are full of the majesty of thy glory.
Te gloriosus chorus apostolorum,	The glorious company of the apostles praise Thee.
Te prophetarum laudabilis numerus,	The goodly fellowship of the prophets praise Thee.
Te martyrum candidatus laudat exercitus.	The noble army of martyrs praise Thee.
Te per orbem terrarum sancta confitetur Ecclesia	The holy Church throughout all the world doth acknowledge Thee,
Patrem immensae majestatis;	The Father of an infinite majesty;
Venerandum tuum verum et unicum Filium,	Thine honorable, true, and only Son;
Sanctum quoque Paraclitum Spiritum.	Also the Holy Ghost, the Comforter.

Praeludium

Dignare, Domine (Prayer)

Dignare, Domine, die iste, sine peccato nos custodire.	Vouchsafe, o Lord, to keep us this day without sin.
Aeterna fac cum sanctis tuis in gloria saints in numerari.	Make us to be numbered with Thy glory everlasting.
Miserere nostri! miserere nostri!	O Lord, have mercy upon us, have mercy upon us.

Christe, Rex gloriae (Hymn)

Tu, Christe, Rex gloriae:	Thou art the King of glory, o Christ:
Patris sempiternus Filius.	Thou art the everlasting Son of the Father.
Tu, devicto mortis aculeo,	When Thou hadst overcome the sharpness of death,
aperuisti credentibus regna coelorum.	Thou didst open the kingdom of heaven to all believers.
Tu, ad liberandum suscepturus hominem,	When Thou tookest upon Thee to deliver man,
non horruisti Virginis uterum.	Thou didst not abhor the Virgin's womb,
Tu ad dexteram Dei sedes, in gloria Patris.	Thou sittest at the right hand of God, in the glory of the Father.

Te ergo quaesumus (Prayer)

Te ergo, quaesumus, famulis tuis subveni, quos pretioso sanguine redemisti.	We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood.
Fiat super nos misericordia tua, Domine, quemadmodum speravimus in te.	O Lord, let Thy mercy lighten upon us, as our trust is in Thee.

Judex crederis (Hymn and Prayer)

Judex crederis esse venturus.	We believe that Thou shalt come to be our judge,
In te, Domine, speravi; non confundar in aeternum.	O Lord, in Thee have I trusted; let me never be confounded.
Salvum fac populum tuum et benedic hereditati tuae, Domine.	O Lord, save Thy people, and bless thine heritage.
Per singulos dies benedicimus, laudamus te et laudamus nomen tuum.	Day by day we magnify Thee, and we worship Thy name, ever world without end.

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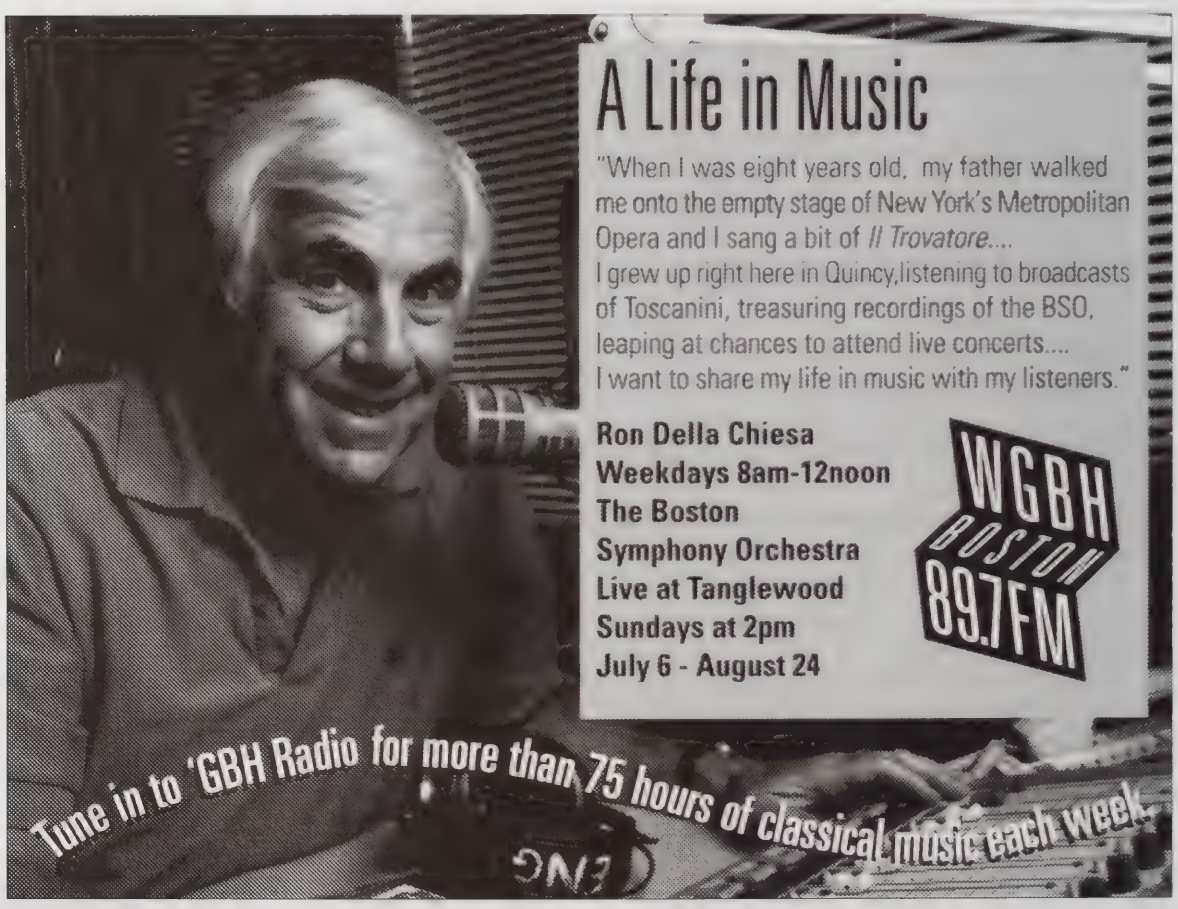
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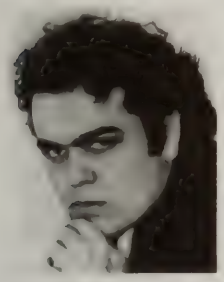
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ARTISTS

Árcadi Volodos



Making his Tanglewood debut with the Boston Symphony Orchestra this week, Arcadi Volodos made his American orchestral debut performing Rachmaninoff's Piano Concerto No. 2 with Seiji Ozawa and the Boston Symphony Orchestra in Boston and at Carnegie Hall in December 1996. He made his New York debut as part of the international program "New Names" in 1991 and his London debut at Wigmore Hall in 1996. In August and September 1997 he will tour Europe with Riccardo Chailly and the Royal Concertgebouw Orchestra, giving performances in Amsterdam, at The Proms in London (his London orchestral debut), in Germany, and at the Lucerne Festival in Switzerland. In the 1997-98 season Mr. Volodos will perform Brahms's Piano Concerto No. 2 with James Levine and the Philharmonia Orchestra in London and Rachmaninoff's Piano Concerto No. 3 with Chailly and the Royal Concertgebouw in Amsterdam. Also in 1997-98 he will perform in Warsaw with Kazimierz Kord and the Warsaw Philharmonic. Following his concerts in Amsterdam he will tour with Mr. Chailly and the Royal Concertgebouw throughout the United States and Canada, including a performance at Avery Fisher Hall. Born in St. Petersburg in 1972, Árcadi Volodos first followed the example of his parents, who were singers, studying voice before shifting his emphasis to conducting as a student at the Capilla M. Glinka and the St. Petersburg Conservatory. Though he had played the piano since he was eight years old, he did not devote himself to serious study of the instrument until hearing a recording of Rachmaninoff in performance, continuing his studies in 1987 at the Moscow Conservatory with the famous tutor Galina Eguizarova. In 1993, at twenty-one, Mr. Volodos spent a year at the Conservatoire in Paris studying with Jacques Rouvier. He has also studied with Dimitri Bashkirov at the École Supérieure Régina Sofia in Madrid. Having given numerous concerts in France and Spain, he gave recitals throughout Europe in 1995, coming to the attention of conductors James Levine, Riccardo Chailly, and Seiji Ozawa. He has also performed with the Moscow Philharmonic, the Lithuanian State Orchestra, the Minsk Philharmonic, the Ostrawa Philharmonic, and the Warsaw National Orchestra. Mr. Volodos records exclusively for Sony Classical, with three discs scheduled to be recorded in 1996 and 1997. His first release is a disc of unusual transcriptions and arrangements—his own as well as those of Vladimir Horowitz, Sergei Prokofiev, Samuel Feinberg, and György Cziffra—of repertoire ranging from the Baroque to the twentieth century.

John Aler



The American lyric tenor John Aler performs frequently in America with such orchestras as the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Los Angeles Philharmonic. In Europe he has sung with the Berlin Philharmonic, the Gewandhaus Orchestra of Leipzig, the Orchestre National de France, the London Sinfonietta, and the BBC Symphony among others, with such conductors as Barenboim, Dutoit, Masur, Mehta, Norrington, Ozawa, Rattle, Salonen, Slatkin, and Zinman. In opera he has performed with most of the major companies and opera houses of Europe, including the Royal Opera at Covent Garden, the Deutsche Oper Berlin, Vienna, Munich, Salzburg, Hamburg, Geneva, Madrid, Lyon, and Brussels, as well as with New York City Opera and the companies of Baltimore, St. Louis, Santa Fe, and Washington. Mr. Aler began this summer in the Netherlands singing the title role in Ignaz Holzbauer's opera *Gunther von Schwarzburg* with Ton Koopman and the Netherlands Radio Orchestra, followed by performances of Mozart's *Requiem* with Michael Tilson Thomas and the San Francisco Symphony and then an Istanbul Festival performance of Elgar's *The Dream of Gerontius* with Leonard Slatkin and the BBC Symphony. Following his Tanglewood appearances in Britten's *Ballad of Heroes* and Berlioz's *Te Deum* he sings at Chicago's Grant Park Festival in Stravinsky's *Persephone* under Maximiano Valdes and at the Hollywood Bowl in Berlioz's *Damnation of Faust* with Kent Nagano and the Los Angeles Philharmonic. Highlights of Mr. Aler's 1997-98 season include performances as the Evangelist in Bach's *St. Matthew* Passion with Kurt Masur and the New York Philharmonic, performances of Pierné's *The Children's Crusade* with Leonard Slatkin and the National Symphony, and a Beethoven Ninth Symphony with Kurt Masur and the Israel

Philharmonic in Avery Fisher Hall celebrating the fiftieth anniversary of the founding of the state of Israel. Mr. Aler will also join that same conductor and orchestra for performances of Beethoven's Ninth in Israel. In the spring of 1998 Mr. Aler will be joined by a variety of colleagues for a series of three concerts at Carnegie Hall's Weill Recital Hall. Also in his schedule are a tour with Houston Da Camera of "Proust in Paris," an evening of Gilbert and Sullivan with the Baltimore Symphony, and performances of Handel's *Messiah* at the University of Michigan in Ann Arbor. Among recordings scheduled for 1997-98 are Berlioz's *L'Enfance du Christ* for Newport Classics and Haydn's opera *L'isola disabitata* for Arabesque. Mr. Aler has made more than fifty recordings. Recent releases include a solo collection on Delos entitled "Songs We Forgot to Remember," Glyndebourne Opera's recording of *The Merry Widow* for EMI, a collection of Berlioz songs on Deutsche Grammophon, and Stravinsky's *Pulcinella* and *Rénard* for Teldec. He was heard on the soundtrack of the recent film of *Little Women* singing a duet from Bizet's *The Pearl Fishers* with Barbara Hendricks. Mr. Aler is also featured on two 1994 Grammy-winners: as Jupiter in Handel's *Semele* with John Nelson and the English Chamber Orchestra, and Bartók's *The Wooden Prince* and *Cantata profana* with Pierre Boulez and the Chicago Symphony. In 1985 he received a Grammy for Best Classical Vocal Soloist, for his recording of Berlioz's *Requiem* with the Atlanta Symphony. A native of Baltimore, John Aler attended Catholic University in Washington, D.C., before going on to pursue his musical education at the Juilliard School. An alumnus of the Tanglewood Music Center, he has appeared frequently with the Boston Symphony Orchestra since his BSO debut in 1974, most recently here at Tanglewood two weeks ago.

Jeffrey Jubenville



Jeffrey Jubenville is one of Canada's leading organists, recitalists, and accompanists of the younger generation, performing widely throughout North America and Europe. After only three years of study he won the *première prix* in the prestigious RCCO (Royal Canadian College of Organists) National Organ Playing Competition, resulting in a concert tour of major cities where his performances were critically acclaimed. In 1996 he was selected as "Laureat" in the first Ville de Paris Concours International in Paris. Mr. Jubenville began his musical training in piano and trumpet, winning many examination and festival awards. After studying at the Mount Royal Conservatory of Music in Calgary, Alberta, he went on to earn a bachelor of music degree "with great distinction" at the University of Saskatchewan, majoring in piano performance. In 1898 he moved to Montreal, where he earned a master's degree in organ performance at McGill University, held several church positions, and taught at McGill Conservatory. Currently organist and director of music at St. Clement's Eucharistic Shrine and affiliate organist at historic King's Chapel, Mr. Jubenville now lives in Boston while working toward an artist's diploma at the Boston Conservatory with organist James David Christie.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem*, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle*. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous re-

cordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame,* Berlioz's *Requiem,* and Fauré's *Requiem,* on RCA Victor Red Seal; Strauss's *Elektra,* Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin,* and Schoenberg's *Gurrelieder,* on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream,* on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale —Bright Sheng's *Two Folksongs from Chinhai,* Martin Amlin's *Time's Caravan,* and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch, including Carter's remaining choral works, Martin Amlin's *Three Madrigals,* and Vincent Persichetti's *Winter Cantata.* has recently been completed. Mr. Oliver's recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Michelle Nicole Abadia
Cheryl Aittama
Carol Amaya
Tiffany Soule Anderson
Joanne Colella Boag
Abigail Booth Burke
Sarah S. Brannen
Shawneen Casey
Christy Choi
Lorenzee Cole
Kelly Corcoran
Patricia Cox
Sarah Dorfman Daniello
Anita DeChellis
Carol E. Didget
Christine P. Duquette
Ann M. Dwelley
Camelia M. Garrido
Kathleen Glauber
Martha R. Golub
Nancy Kurtz
Marlene Luciano-Kerr
Tina M. McVey
Jane Circle Morfill
Margaret O'Connell
Elizabeth Ann Parvin
Deborah Slade Pierce
Kimberly A. Powell
Livia Racz
Charlotte C. Russell
Lynda Schiller
Suzanne Schwing
Lynn Shane
Joan P. Sherman
Julia Steinbok
Patricia J. Stewart
Sarah J. Telford

Mezzo-sopranos
Debra A. Basile
Maisy Bennett
Betty B. Blume
Ondine Brent
Anne H. Charity
Sue Conte
Ethel Crawford
Abbe Irene Dalton
Barbara Naidich Ehrmann
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Jennie Gorton
Jessica A. Hanf
Donna Hewitt-Didham
Diane Hoffman-Kim
Donna Kim
Annie Lee
Gale Livingston
April Merriam
Susan Quinn Pierce
Barbara M. Puder
Rachel Shetler
Linda Kay Smith
Julie Steinhilber
Jennifer M. Suesse
Amy K. Toner
Cindy Vredeveld
Christina Lillian Wallace
Rena Yang
Cynthia Rodgers Zimmerman

Tenors
Paul Allen
Bill Backus
James Barnswell
John C. Barr
Richard A. Bissell
Greg Bullen
Edward Chiu
Dominador F. Coloyan
Andrew O. Crain
Reginald Didham
Tom Dinger
Kent M. French
James E. Gleason

list continues...

J. Stephen Groff
David M. Halloran
Craig W. Hanson
Dean Armstrong Hanson
Stanley Hudson
Trent Hutchinson
James R. Kauffman
Jeffrey A. Kerr
Lance Levine
Ronald Lloyd
Henry Lussier
Chris Majoros
Ronald J. Martin
David Hale Mooney
David Norris
Dwight E. Porter
David Raish
Ernest Redekop
Brian R. Robinson
Kirk Sullivan
Martin S. Thomson
L. Daniel Vincent
Joseph Y. Wang
Thomas Westfall
R. Spencer Wright
Benjamin Antes Youngman

Basses

Stephen Bloom
Bryan M. Cadel
Kirk Chao
Li-lan Cheng
Jim W. Courtemanche
Edward E. Dahl
Marc J. DeMille
Mark Gianino
Alexander R. Goldberg
Oshin B. Gregorian
Jeramie D. Hammond
Michael G. Healy
David K. Kim
John Knowles
Bruce Kozuma
Steven Ledbetter
Greg Mancusi-Ungaro
David Mazzotta
Michael Olbash
John Olson
Stephen H. Owades
Donald R. Peck
Carl R. Petersheim
Shawn Potter
Michael J. Prichard
Kenneth Richmond
Vladimir Roudenko
Tomas Schuman
David W. Secour
Frank R. Sherman
Timothy Shetler
Bradley Turner
Thomas C. Wang
Terry L. Ward
Peter J. Wender
Warren P. Ziegler

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

PALS (Performing Artists at Lincoln School)
Johanna Hill Simpson, Artistic Director



PALS (Performing Artists at Lincoln School) is dedicated to teaching children to be performing artists through a program using choral singing as its core discipline. Founded in 1989 by its conductor and artistic director Johanna Hill Simpson, PALS has provided the children at one public school with the training necessary to achieve excellence in the performing arts. From its first season with fifteen members, PALS has grown into a major after-school program at the W.H. Lincoln School in Brookline, Massachusetts. Privately funded, with rehearsal and performance space provided by school principal Barbara Shea, PALS consists of four ensembles and more than 100 children who receive instruction in choral singing, drama, and dance. All of the

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Tanglewood

BOSTON POPS

THE BSO GOES ON-LINE

Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and in-formation on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1997 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

first- through eighth-grade students of this culturally rich, economically diverse public school community are invited each September to audition for placement in beginning, preparatory, or advanced choral ensembles. PALS is tuition-based, with an extensive scholarship assistance program. Tonight, members of PALS are joined by singers from the Newton All-City Elementary School Chorus, conducted by Charlotte Brumitt.

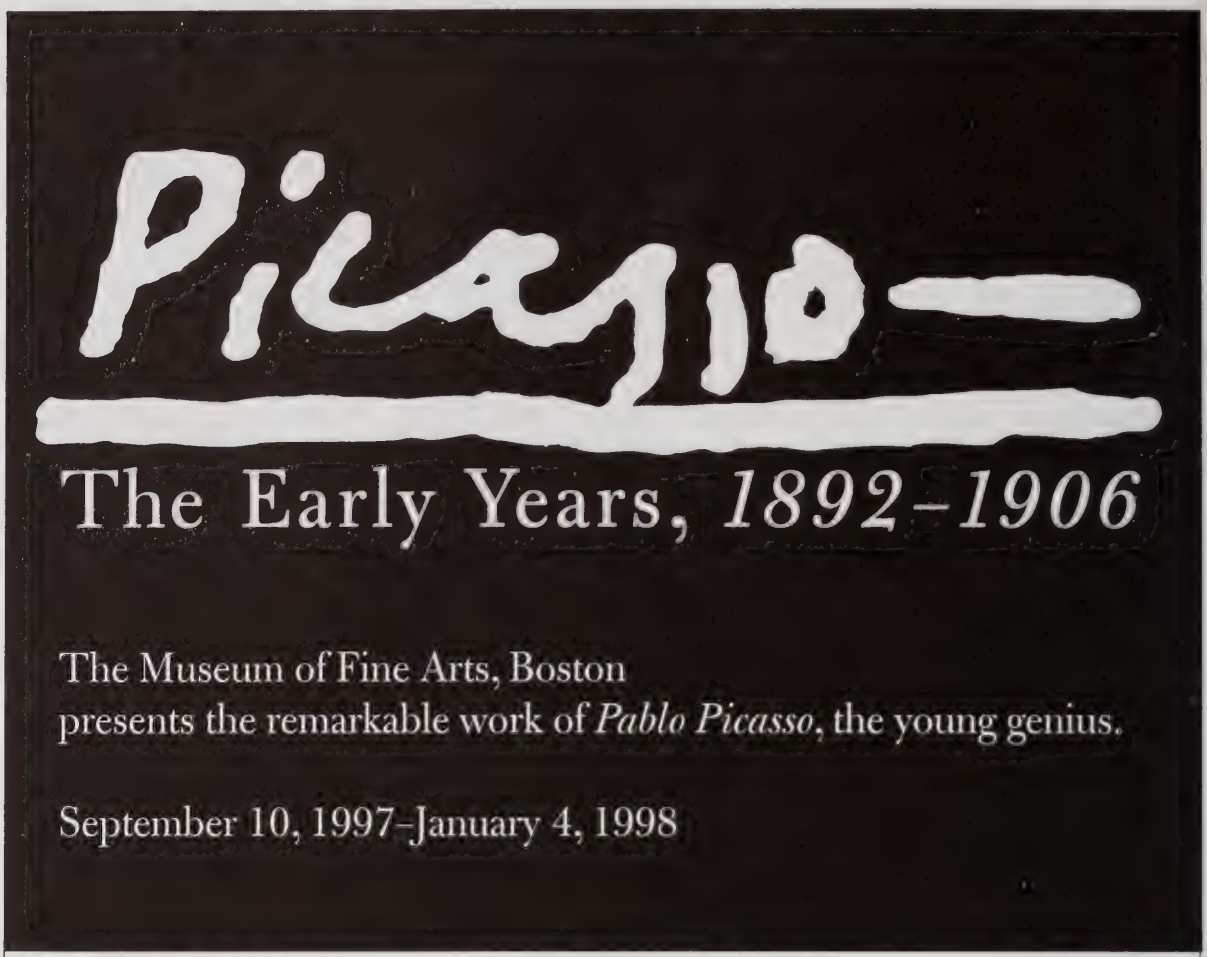
Now in its eighth season, PALS choruses have performed with the Harvard-Radcliffe Chorus, Chorus Pro Musica, Nashoba Valley Chorale, and the Melrose Polymnia Society, and in such well-known venues as Boston's Symphony Hall, Harvard's Sanders Theatre, and the Gardner Museum. PALS was invited by audition to sing at the American Choral Directors Association (ACDA) Eastern Division Conference in Philadelphia in 1996. In April 1996 they made their debut with Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus performing Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio.* In the 1996-97 season PALS appeared twice with Mr. Ozawa and the Boston Symphony, in Tchaikovsky's *The Nutcracker* in December in Boston and at the Kennedy Center, and in Berlioz's *Te Deum* this past January at Symphony Hall. Next season includes collaborations with the Back Bay Chorale, the Singing Boys of Portland, and the Wellesley College Chorus. PALS recently received a grant from the Alfred Nash Patterson Foundation for the commission of a major work for children, baritone and soprano soloists, and chamber orchestra, to be presented next winter as part of the Young Audiences of Massachusetts Family Concert Series. In April 1998 the chorus will make its Carnegie Hall debut when they join Seiji Ozawa and the BSO for performances of Bach's *St. Matthew* Passion in Boston and New York.

Johanna Hill Simpson founded the PALS Children's Chorus in 1989. Ms. Simpson received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke DeVaron and served as assistant conductor of the New England Conservatory Chorus. In addition to directing the PALS program in Brookline, she also conducts the Nashoba Valley Chorale, a sixty-voice independent mixed chorus. She was guest conductor of the Radcliffe Choral Society in 1990 and of the Harvard-Radcliffe Chorus in 1992. Ms. Simpson has served as Massachusetts ACDA Repertoire and Standards Chairperson for Children's Choruses. Past president of the NEC Alumni Association, she was recently named a Trustee of the Conservatory. She is in her first term on the Board of Choral Arts New England and is a frequent gurest conductor and clinician for children's choruses throughout the region.

PALS (Performing Artists at Lincoln School)

Robin Amendola
Isaiah Andrews
Hannah Arm
Thomas Arm
Rachel Barker
Echo Bergquist
Brad Brecher
Francesca Caruso
William Cummings Cook
Robert Cooper
Loren Crary
Teddy Crecelius
Alexander Dynan
Joel Robinson Esher
Sophia Fisher
Armard Forbes
Megan Gamerman
Sarah Green-Golan
Anna Gridneva
Ari Dale Hartmann
Elyse Hendrickson
Robert Holz
Kiah Hufane
Dana Jensen
Keri Jensen
Luke Jensen
Nathaniel Koven
Andrew Malley
Patricia Malley
Aaron Martel
Elissa Martel
Erica Mattison
Cherry Miao
Jason Murray
Heather Olins
Sam Orleans
Willie Osterweil
Michael Lee Pearson, Jr.
Dax Peters
Leona Pierre
David Resnick
Jennifer Resnick
Elana Rome
Amelia Runyan
Heidi Schaul-Yoder
Seth Schy
Daniel Seltzer
Evan Michael Shannon
Christopher Skinner
Lauren Skinner
Theo Stockman
Lindsay Stoll
Joanna Sullivan
John Uchill
Zoe Vrabel
Alison White
Lauren White
Jessi Wight
Fan Yang
Steve Yu

Johanna Hill Simpson, Artistic Director and Conductor
Bret Silverman, Rehearsal Pianist
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Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, August 2, at 8:30

RICHARD WESTERFIELD conducting

LIEBERSON — *Fire*

SAINT-SAËNS — Violin Concerto No. 3 in B minor, Opus 61
- Allegro non troppo
- Andantino quasi allegretto
- Molto moderato e maestoso—
 Allegro non troppo

JOSHUA BELL

INTERMISSION

RACHMANINOFF — Symphony No. 2 in E minor, Opus 27
- Largo—Allegro moderato
- Allegro molto
- Adagio
- Allegro vivace

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

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NOTES

Peter Lieberson
Fire

Peter Lieberson was born in New York City on October 25, 1946; he now lives in Halifax, Nova Scotia. Fire, *a work of about five minutes' duration, was composed as part of the commissioning program undertaken by the New York Philharmonic to celebrate its 150th anniversary, with financial support from Francis Goelet. The New York Philharmonic gave the first performance on October 17, 1996, under the direction of Leonard Slatkin. This is the first performance by the Boston Symphony Orchestra. The score calls for three flutes (third doubling piccolo), two oboes, two clarinets and E-flat clarinet, two bassoons and contrabassoon, two French horns, three trumpets, three trombones, tuba, a large percussion section, harp, piano, and strings.*

Peter Lieberson's very first orchestral composition was written for the Boston Symphony Orchestra's centennial and received its first performances in April 1983; this was the Piano Concerto, a piece composed for his lifetime friend Peter Serkin. (As the sons of, respectively, Goddard Lieberson, an English-born composer best-known for his decades of significant work with Columbia Records, and Rudolf Serkin, the distinguished pianist, the two young Peters, who were both born in 1947, virtually shared a sandbox when they were very small and taken to such venues as Marlboro.) When that concerto was recorded by the BSO, with Peter Serkin as the soloist and Seiji Ozawa conducting, it put the young composer on the map at once, because, as so often happens today, a recording can spread the news about a piece of music far wider and faster than a series of live performances can. Seiji Ozawa was so struck by Lieberson's gifts that, at a dinner celebration following the last performance of the concerto, he immediately commissioned a symphony, *Drala*, which the orchestra premiered in 1986. Since that time, Lieberson has composed widely and actively, including a large number of chamber works and piano solos (many for Peter Serkin), concertos, and his first opera, *Ashoka's Dream*, which is having its world premiere at Santa Fe this week, and which prevents the composer from being at Tanglewood for this performance. Next April, in Boston and New York, Peter Serkin will play the world premiere performances with Seiji Ozawa and the Boston Symphony Orchestra of Lieberson's Piano Concerto No. 2, a product of the BSO's current commissioning program.

Peter Lieberson's career has taken a number of surprising and perhaps unlikely twists and turns. He did not at first plan to be a composer, though he grew up in a very musical household. There was, first of all, his father, whose activity with Columbia Records meant that such figures as Stravinsky and Copland might be dinner guests. And

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since Goddard Lieberson was also the man who created the "original cast album" for Broadway shows, it meant that Peter became thoroughly familiar with the repertory of the New York musical theater, both new works and old classics like Gershwin and Cole Porter. And there was also his mother, Brigitta Hartwig, better-known by her professional name Vera Zorina. A ballerina who had previously been married to George Balanchine, she appeared in Broadway and in films. Still later she specialized in the narration of musical works with a spoken part, like Stravinsky's *Perséphone* and Honegger's *Jeanne d'Arc au bûcher* (there are important recordings of her in both roles), and she has directed opera in New York and Santa Fe.

But young Peter at first intended to become a writer. His degree from New York University is in English literature. But in his college years, he started to play the piano again, after having quit lessons at the age of twelve. He took a few courses in music theory, but preferred finally to work on his own: first learning show tunes off records, then pursuing jazz, and studying scores in a private way. A job at a classical radio station in New York brought him in touch with composers who came in for interviews. One of these was Milton Babbitt, and that encounter proved crucial. Lieberson worked with him informally, but those lessons (really, more discussions of music), which mostly took place in Chinese restaurants, were so central to his development as a composer that he still considers Babbitt one of his major teachers.

Babbitt suggested that Lieberson study with Charles Wuorinen at Columbia; later on he worked at Brandeis with Donald Martino, earning there a doctorate in composition (to come full circle, Martino had studied with Babbitt two decades earlier). At the same time that he was working in a style of great musical complexity—for those years were the heyday of "total serialism" in American music—Lieberson encountered Buddhism, which has had a continuing influence on his music and his whole world view. It was more or less accidental at first, but he became so interested that he eventually left New York to study with Chögyam Trungpa, a Tibetan Buddhist meditation master, at a Buddhist seminary in Colorado, where he began intensive study of Vajrayana Buddhism; at the same time he stopped composing for a year.

"Buddhism as a discipline is very similar to having a discipline as a musician," he explains. "It's very strict, and at the beginning there's no time for anything else. In other words, if you went to a genuine musical teacher, it would be the same thing. That person would say, 'Look, you're not going to write any symphonies until you can write species counterpoint.' It's very much that approach." After intensive study and meditation practice at the seminary, he found, when he started writing music again, that his style had changed. "I don't know why exactly, but I would say there was less sense of struggle, that's the only way I can put it. I could say that what happened to me is that the horizon expanded." Since that time, most of his music has in some way or other reflected symbols or ideas drawn from the mythology of Buddhist thought or history.

Soon after his Piano Concerto had its world premiere, Lieberson began to teach at Harvard, but in 1988 he resigned that position to move to Nova Scotia, where he became international director of Shambhala Training. Since then he has continued to compose actively, in all genres, now including opera. His dramatic narrative *King Gesar*, for speaker/singer, cello, piano, and instrumental ensemble, was performed in the Festival of Contemporary Music at Tanglewood a few years ago and recorded a few days later. Lieberson has also completed a new orchestral work for the Cleveland Orchestra (where Oliver Knussen has been conducting and recording his music in recent years) as well as the Second Piano Concerto, the BSO commission referred to earlier, which harks back to the starting point from which his career had its first major breakthrough.

Regarding *Fire*, composed as a concert-opener for the New York Philharmonic, Lieberson says:

> Rather than simply write a brief overture or orchestral fanfare, I decided after some reflection to write a piece that would stand as the first in a series of pieces

on the five great elements. These are the four traditional elements—earth, water, fire, air—plus the fifth element, which is space. It's a short movement, less than five minutes long, and one could term it "fiery" in the "burning" sense of the word. We're all composed of the elements ourselves and our communicative aspect is based on heat and passion, which are related to the element of fire. The opening and closing sections of the piece reflect the more wrathful character of fire, but another of the element's qualities—intimacy or warmth—also appears in the middle section.

—Steven Ledbetter

Camille Saint-Saëns
Violin Concerto No. 3 in B minor, Opus 61

Charles Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed his third and last violin concerto in 1880; the work received its first performance in a Châtelet concert in Paris on January 2, 1881, with Pablo de Sarasate (to whom the work is dedicated) as soloist. The American premiere took place in Boston on January 3,1890; Arthur Nikisch conducted the Boston Symphony Orchestra, with Timothée Adamowski as the soloist. BSO concertmaster Malcolm Lowe was soloist for the orchestra's only previous Tanglewood performance, on August 10, 1990, under the direction of Marek Janowski. In addition to the solo violin, the score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

As a young man, Saint-Saëns was dazzling in his quickness, whether in music or almost any other field of study. By the time he was three he had composed his first little piece, and by the age of ten he had made his formal debut as a pianist at the Salle Pleyel in Paris with a program of Mozart and Beethoven concertos (then little heard and not respected in France). As an encore he offered to play any one of Beethoven's piano sonatas from memory.

He learned Latin from a private tutor and quickly made his way through the classics, years later regretting only that he had never had time to learn Greek, too. He became particularly interested in mathematics and the natural sciences, and for the rest of his life he pursued interests in astronomy, archaeology, and geology. He entered the Conservatoire at age thirteen, won prizes as an organist, then studied composition with Jacques Halévy. Although he never won the Prix de Rome, recognition of his creative talents came early. Not without reason, Hector Berlioz, wittiest of Romantic composer-critics, said of him, "He knows everything but lacks inexperience."

In the early years Saint-Saëns was a devotee of the new music of Wagner and Liszt. He defended *Tannhäuser* and *Lohengrin* against the attacks of French critics. He played Schumann in his recitals, then unheard-of in France. Liszt inspired his own significant ventures into the medium of the symphonic poem. He worked on behalf of older composers as well: Bach, Handel, Rameau, Gluck, and Mozart. In short, he was a representative of many of the newest trends in music (even his historical interests made him "modern," since it was just at this time that the discipline of musicology, and its active pursuit of old music, was developing). He was one of the founders in 1871 of the Société Nationale de Musique. Its motto was "*Ars gallica,*" and it promoted the composition of new music by French composers—especially music in the abstract instrumental forms such as symphony, concerto, and string quartet, since the preceding generations had concentrated their attention on the opera, and there were then few outlets for such works (most concert programs were dominated by German classics). The committee members of the Société Nationale included Fauré, Franck, and Lalo. Over the years the organization sponsored premieres of important new works by many of the leading French composers.

Still, Saint-Saëns himself grew increasingly out of touch with the newer music. By the turn of the century he was trying to prevent, rather than promote, performances

of works by Debussy, who, he said, had cultivated only an absence of style. His own music became "purer," more linear, in opposition to the coloristic impressionism of Debussy and his circle. The first performance of Stravinsky's *Rite of Spring* in 1913 left him speechless with horror. By the time of his death, he was regarded in France as a hopeless reactionary; younger musicians, of course, tended to forget his many services to music in his earlier years. His neo-classical elegance of musical line and polish of expression were qualities that were no longer in favor. His star subsided in France, though he remained extremely popular in both England and America, where even up to his death he was regarded as the greatest living French composer. His admirers called him a second Mozart, though he himself was certainly aware that such a rating was greatly exaggerated. At the same time, he never deserved the scorn of the musicians at the other end of the spectrum, who saw him only as a composer of "bad music well written."

The Third Violin Concerto was composed in the middle of a twenty-year span that saw the creation of most of Saint-Saëns's most popular and successful works, including also the Fourth Piano Concerto, the *Organ* Symphony, *Samson et Dalila*, and *The Carnival of the Animals*. The two earlier violin concertos had been more challenging in their demands on the player's virtuosity, but they were not as rewarding musically as the Third, far and away the most popular of the three. The pellucid clarity of Saint-Saëns's musical thought, based on the traditional concerto procedures, removes any necessity for extended discussion.

—S.L.

Sergei Rachmaninoff
Symphony No. 2 in E minor, Opus 27

Sergei Vassilievich Rachmaninoff was born at Semyonovo, district of Starorusky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. Rachmaninoff composed his Symphony No. 2 between October 1906 and April 1907 and conducted the first performance on January 26, 1908, in St. Petersburg. The Philadelphia Orchestra gave the American premiere on November 26, 1909, with the composer conducting. Max Fiedler gave the first Boston Symphony performances in October 1910. André Previn led the BSO's first Tanglewood performance on August 5, 1977. Mr. Previn also led the BSO's most recent Tanglewood performance, on August 11, 1995. The work is scored for three flutes (one doubling piccolo), three oboes, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bass drum, cymbals, and strings.

By the time he came to write his Second Symphony, Rachmaninoff had become such a celebrity in Moscow—as composer, pianist, and conductor—that he found he had to "escape" in order to be able to compose without interruption. This need was made more urgent by the increasing political unrest, especially the massacre before the Winter Palace in January 1905, an anticipation of the revolution that was barely a dozen years away and that made connection with such state-run institutions as the Bolshoi Theater awkward. Disturbances continued throughout the year 1905, and though Rachmaninoff was busy seeing two new operas, *Francesca da Rimini* and *The Miserly Knight*, through their premieres in January 1906, he clearly decided that it was time to leave Russia for a while. By mid-February he had resigned from his position at the Bolshoi and left almost at once for Florence. Though he had offers of remunerative engagements to conduct the following year, the political unrest persuaded him to cancel all concert plans and take his family to Dresden for the year. There, virtually unknown to all, he could work in seclusion as a full-time composer.

He began work on a new opera, *Monna Vanna*, based on a play by Maeterlinck. It was never to be finished, partly because he interrupted himself to compose the Second Symphony, and later because the playwright had a contract with the music publisher Heugel specifying that only one composer, a certain Henri Février, could set the play to music and get permission for performances in the international opera circuit.

It is, perhaps, a miracle that Rachmaninoff ever composed a second symphony. The premiere of his first, in 1897, had been so disastrous that the twenty-four-year-old composer nearly gave up composition entirely, and only returned to his métier after extensive counseling sessions, partly under hypnosis, with a psychiatrist in 1900. (The best-known of the reviewers at that premiere, the acid-tongued composer César Cui, had commented, "If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on 'The Seven Plagues of Egypt,' and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would bring delight to the inhabitants of Hell.") Nonetheless, the memories of that event were no doubt the reason that Rachmaninoff composed his new symphony in secret, not telling even his best friends in Russia until he was essentially finished and the word had leaked out in a German paper. On February 11, 1907, he added a postscript to a letter from Dresden with the confession:

> I have composed a symphony. It's true! It's only ready in rough. I finished it a month ago and immediately put it aside. It was a severe worry to me and I am not going to think about it any more. But I am mystified how the newspapers got onto it!

Rachmaninoff returned to Russia that summer, carrying with him the newly composed First Piano Sonata and the nearly finished Second Symphony. He conducted the first two performances, one in St. Petersburg, the other in Moscow. After repeating it in Warsaw he returned to Dresden, where he made the final adjustments to the score before sending it off to the publishers.

Since the First Symphony was never published in Rachmaninoff's lifetime (and was even believed to be utterly lost in the Russian Revolution until a set of orchestral parts turned up after his death), and the Third Symphony was not composed for another decade, it was the Second that became established as *the* Rachmaninoff symphony. That didn't prevent it from suffering the indignity of numerous cuts and abridgments, however, an unfortunate practice that the composer himself sometimes indulged in, thereby giving others implicit license to hack away. On occasion this lengthy work (which runs just over an hour when played complete) has been cut drastically to as little as forty minutes! Such heartless pruning suggests that the work must be loosely constructed for the cuts even to be possible. But it is, in fact, a well-knit score that requires space for the natural growth of the composer's musical ideas. Russian music is often made up of thematic ideas in frequently repeated cells, but Rachmaninoff's repetitions are almost never literal; each one extends the musical argument in a grand and spacious progression. At the same time, the presence of a motto theme (heard in the opening measures) subtly shapes elements of every movement, binding the structure into a tightly-argued whole, despite its length. At the present performance, Richard Westerfield will make two cuts in the symphony's finale.

The very first phrase in the cellos and basses is the essential motto, which dominates the symphony on its surface or somewhere in the undertow. Its melodic turn is at once converted into an expressive figure in the violins in the first of many elaborations. A new one occurs in the restless Allegro that follows. The A minor scherzo movement is one of Rachmaninoff's most original in character and scoring, right from the opening horn theme, which is a rather festive march, and the violin figure that follows at once will return to open the symphony's finale. Periodically the movement softens into a lyrical stepwise melody that promises romantic involvement, but just at the right time Rachmaninoff recalls the energetic business for which the movement is intended to serve. At the end, a coda dies away into nothingness.

The romantic high point of the symphony comes in the third movement, one of the most romantic passages in the entire orchestral repertory (and all by itself a full course in lush soaring melodic sequences of the kind taken over by Hollywood for love scenes). The passion hinted at in the introductory measures will return in full force at the climax of the movement. But first the clarinet sings a tender song that hovers delicately around the dominant of the scale, constantly decorated in new ways,

expanding ever onward without repetition, through the twenty-three measures of its length. The middle section of the movement is more lightly scored, with brief questions and answers tossed back and forth by the English horn and oboe against reminders in the violins of the symphony's opening motto. Now the violins begin an extended gradual climb and a long crescendo in which the full orchestra joins to a climactic statement of the romantic opening figure of the movement. This quickly collapses, though, and the motto intertwines with the romantic figure in a delicate and mysterious dialogue leading to the restatement (in the violins) of the opening clarinet song. Another romantic climax ensues, and the movement dies away in a dialogue of murmuring calm.

The finale abruptly breaks the romantic mood with a theme full of triplets rushing headlong in a carnival mood. Recollections of earlier movements are woven into this madcap chase with great subtlety, and the string choir has the opportunity to introduce (in unison) another of Rachmaninoff's great soaring, singing melodic inventions. A brief Adagio recalls the slow movement and the violin version of the opening motto before we plunge into the development section, which contains one of Rachmaninoff's greatest masterstrokes. Gradually one instrument and then another begins to play a descending scale, first in quarter-notes, then some in eighth-notes or whole notes, overlapping and piling up simultaneously in every possible rhythmic combination, making an extraordinary noise, as if someone were ringing the changes on all the bells of Moscow at once. The remainder of the movement brings a normal recapitulation and a swift coda that ends the entire work in a truly resplendent manner.

—S.L.

ARTISTS

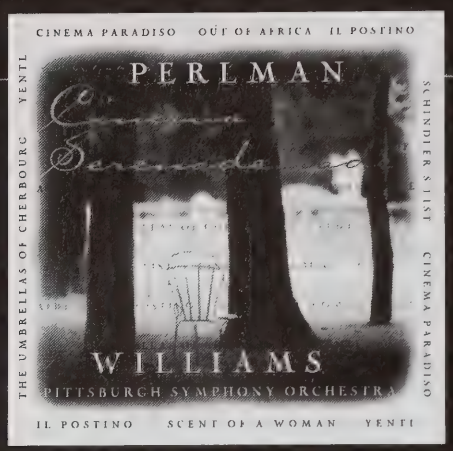
Richard Westerfield



Now entering his third season as assistant conductor of the Boston Symphony Orchestra, American conductor Richard Westerfield makes his Tanglewood debut with the BSO this evening, having made his subscription series debut with the orchestra this past January. Mr. Westerfield came to national attention in 1993 with a critically acclaimed subscription-series debut with the New York Philharmonic as a last-minute substitute for Erich Leinsdorf, conducting Strauss's *Ein Heldenleben* from memory on a day's notice. He has since conducted the New York Philharmonic on several occasions and returns to lead the ensemble again on its subscription series in 1997. Other upcoming engagements include subscription performances with the Boston Symphony and debuts with the Melbourne Symphony, Singapore Symphony, Indianapolis Symphony, Canada's National Arts Centre Orchestra, the Grant Park Festival Orchestra, and the Grand Rapids Symphony. In recent seasons Mr. Westerfield has been a guest conductor with the Pittsburgh Symphony, the Minnesota Orchestra, the Baltimore Symphony, the Orchestra of St. Luke's, the Pacific Symphony, the Tulsa Philharmonic, the Long Island Philharmonic, the Florida Orchestra, the Jacksonville Symphony, and the Colorado Springs Symphony, as well as orchestras in Japan, New Zealand, Scandinavia, and Eastern Europe. He has also led members of the Vienna Philharmonic as a second conductor to Seiji Ozawa. At André Previn's invitation, he made his recording debut this season for the Arabesque label with the Orchestra of St. Luke's in music of Mr. Previn. Since 1995 Mr. Westerfield has been music director of the Harrisburg Symphony Orchestra; under his leadership that orchestra has garnered widespread recognition through world and U.S. premieres, national network television exposure, live broadcasts, an ambitious new program of composer commissions, and innovative educational and outreach initiatives. Raised in New York and London, Mr. Westerfield began piano studies at the age of four and showed early aptitude for both music and mathematics, dual interests he continued to pursue alongside one another throughout his undergraduate and graduate studies at Yale University. At Yale he studied conducting with Otto Werner Mueller and composition with Jacob Druckman. He first came to Seiji Ozawa's attention as a prize-

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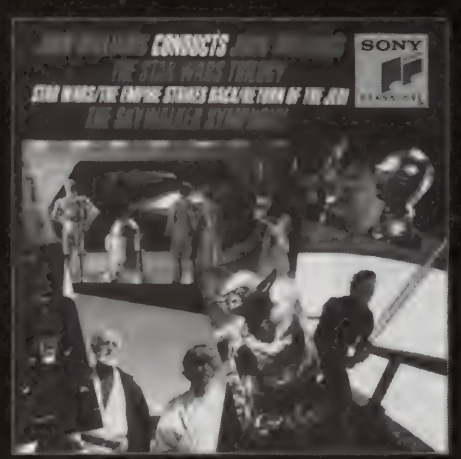
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winner in the Min-On Conducting Competition in Tokyo, where Mr. Ozawa was a juror, and he was invited to Tanglewood as a Conducting Fellow the following summer.

Joshua Bell



The American-born violinist Joshua Bell came to national attention at fourteen, as winner of the Seventeen Magazine/General Motors Competition. His Philadelphia Orchestra debut came that same year, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a recording contract with London/Decca. Today, at thirty, he has earned a reputation as a dedicated and thoughtful musician who has successfully bridged the gap from child prodigy to mature artist. Mr. Bell's 1997-98 season focuses on extensive concert touring combined with involvement as artistic consultant for *The Red Violin*, a new film by Francois Gerard (*32 Short Films About Glenn Gould*). Featuring a score by John Corigliano, the film traces the fictional history of a rare violin through three centuries. Mr. Bell served as artistic adviser, body double, and the performing artist responsible for all on-screen violin sound; he will play the premiere performances of Corigliano's *The Red Violin* Fantasy with Robert Spano and the San Francisco Symphony on the west coast, and with Seiji Ozawa and the Boston Symphony this coming December in Boston, New York, Newark, and Washington, D.C. He also tours the United States with Christoph Eschenbach and the Houston Symphony and Europe with Andrew Litton and the Dallas Symphony in performances of Barber's Violin Concerto. Other orchestral engagements include the Philadelphia Orchestra, Zurich's Tonhalle Orchestra, the St. Louis Symphony, Montreal Symphony, Atlanta Symphony, Brooklyn Philharmonic, London Philharmonic, and Danish Radio Orchestra. The 1996-97 season brought Joshua Bell's first chamber music festival in London's Wigmore Hall. In 1997-98 he returns to Wigmore Hall with pianist Olli Mustonen, bassist Edgar Meyer, cellists Steven Isserlis and Gary Hoffman, and the Orion String Quartet. Additional chamber music projects range from festivals in Salzburg, England, and Edinburgh with Steven Isserlis and pianist Stephen Hough to duo-recitals with Edgar Meyer in Illinois and a trio concert with Messrs. Mustonen and Isserlis at Lincoln Center. In addition he tours in recital throughout Europe and North America. Born in Bloomington, Indiana, Mr. Bell received his first violin at five and was seriously committed to the instrument by age twelve, when he met renowned violinist Josef Gingold, who became his teacher and mentor. He made his orchestral debut with Riccardo Muti and the Philadelphia Orchestra in 1981, since which time he has performed with the world's leading orchestras and conductors. Committed to exploring the world of living composers, he has performed the world premieres of two works written for him, Nicholas Maw's Violin Concerto and Aaron Jay Kernis's *Air* for violin and piano. He has begun composing his own cadenzas for the major violin concertos, winning praise for his cadenzas for the Brahms, Beethoven, and Mozart violin concertos. In October 1996 Joshua Bell signed an exclusive recording contract with Sony Classical; forthcoming on disc are Corigliano's *The Red Violin* Fantasy; Nicholas Maw's Violin Concerto and Vaughan Williams's *The Lark Ascending* with Roger Norrington and the London Philharmonic, and a disc of Gershwin standards arranged for violin and orchestra and conducted by John Williams. From 1987 to 1996 he recorded for London/Decca. The latest of his thirteen recordings on that label include the Barber and Walton violin concertos and Bloch's *Baal Shem* with David Zinman and the Baltimore Symphony, an album of Kreisler works for violin and piano, and a Brahms/Schumann concerto album with Christoph von Dohnányi and the Cleveland Orchestra. One of the first classical artists to be the focus of a music video, Mr. Bell plays a 1732 Antonio Stradivari violin known as the "Tom Taylor." He has appeared regularly with the Boston Symphony since his Tanglewood debut in July 1989, most recently as soloist in the Barber Violin Concerto under Robert Spano's direction last summer.



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MAHLER — Symphony No. 5

Part I
Funeral March: At a measured pace
Stormy, with utmost vehemence

Part II
Scherzo: Energetic, not too fast

Part III
Adagietto: Very slow
Rondo-Finale: Allegro giocoso. Vigorous

Please note that this year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of this concert (see next page).

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Baldwin piano

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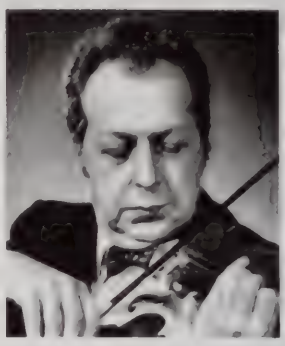
Farewell and Thanks



Charles Kavalovski



Leo Panasevich



Harvey Seigel



Raymond Sird



James Mooney

Four Boston Symphony Orchestra members will retire at the end of the 1997 Tanglewood season, representing 104 years of cumulative service to the BSO. In addition, James J. Mooney retired as Facilities Manager of Tanglewood this past April, following seven years of service to the Boston Symphony Orchestra.

Charles Kavalovski has been principal horn of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players since 1972. Mr. Kavalovski holds a doctorate in nuclear physics from the University of Minnesota and spent ten years as a teacher and researcher in that field before joining the Denver Symphony as its principal horn in 1971. Currently Professor of Horn at the New England Conservatory and a faculty member at the Tanglewood Music Center, he has also taught at Boston University, the Banff Center for Fine Arts, the Montreux Institute for Advanced Musical Studies, and the Teton Orchestral Seminar. He has made solo recordings for the Musical Heritage Society and for the Music & Arts label, performs frequently for the International Horn Society, and has served on numerous horn juries around the world. He and his wife, the internationally known collaborative pianist and teacher Margo Garrett, are residents of Dedham.

Encouraged by his parents, Leo Panasevich became interested in music at a young age. He began his studies at nine with Louis Persinger, won a fellowship at Juilliard's Graduate School of Music, and also studied with Georges Enesco at the Institute Instrumental in Paris. Mr. Panasevich joined the Boston Symphony Orchestra in 1951 when Charles Munch was music director; he had previously been assistant concertmaster of the National Symphony, concertmaster of the Ballet Russe de Monte Carlo, and concertmaster of the Brevard Festival. An original member of the Cambridge String Quartet, Mr. Panasevich taught at Brown University and the Boston Conservatory and currently teaches privately.

Born in Toronto, violinist Harvey Seigel made his solo debut at ten with the Toronto Symphony Orchestra. At the Juilliard School his principal teacher was Mischa Mischakoff, concertmaster of the NBC Symphony under Arturo Toscanini. Before joining the BSO

in 1971 under William Steinberg, Mr. Seigel was a member of the National Symphony, the Detroit Symphony, and the Montreal Symphony, also appearing as soloist with the latter two orchestras. An alumnus of the Tanglewood Music Center, he was also a member of the Mischakoff String Quartet at the Chatauqua Festival and toured the country as concertmaster and soloist with the St. Louis Sinfonietta. He has been heard as soloist with the Boston Pops and in numerous chamber concerts, as well as in programs broadcast by the Canadian Broadcasting Corporation and recordings on the Radio Canada International Label. He and his wife, BSO assistant principal cellist Martha Babcock, are residents of Newtonville.

Born in Worcester, Massachusetts, and brought up in Vermont, violinist Raymond Sird was the first member of his family to pursue a musical career. Having begun violin lessons at nine, he became the youngest member of the Vermont Symphony at fourteen. Following World War II, during which he served with the U.S. Army in the Philippines, Mr. Sird joined an army band in Manila as drum major and assistant conductor. Upon leaving the service he studied with Jascha Brodsky and Orlando Cole at the New School of Music in Philadelphia. A member of the Cleveland Orchestra under George Szell from 1952 to 1955, and then assistant concertmaster of the New Orleans Symphony, Mr. Sird joined the BSO in 1960, under Charles Munch. He performs chamber music regularly and was a member of the Gabrieli String Quartet with several of his BSO colleagues for many years.

James Mooney became Facilities Manager of Tanglewood in 1991, having joined the Boston Symphony staff in 1990 as Tanglewood's Coordinator of Audience Services. He retired this past April, though he continues to work weekends at Tanglewood this summer. Prior to assuming his Tanglewood post he was a staff member for forty years—mostly as executive director—of the Pittsfield Boys' Club (now the Boys' and Girls' Club), retiring from his position there in 1989. As Facilities Manager of Tanglewood, Jim guided Tanglewood through the challenging period that saw the development of the Tanglewood Music Center's Leonard Bernstein Campus and the opening of Seiji Ozawa Hall. A graduate of St. Joseph's High School in Pittsfield, and a resident of Richmond Pond, he is on the City of Pittsfield pension board and the Boards of the United Way, Coolidge Hill Foundation, and Automobile Club of America. He is also president of the Eagle Santa Fund and special sheriff of Berkshire County, and was the recipient in 1990 of the United Way's first award honoring the late J. Edward Dery as a tribute to a human services professional.

We extend our sincere thanks, appreciation, and best wishes to these five gentlemen for their devotion and dedication not only to the Boston Symphony Orchestra, but to the musical communities of Boston and Tanglewood.



NOTES

Samuel Barber

Knoxville: Summer of 1915, Opus 24, for soprano and orchestra

Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York on January 23, 1981. He composed Knoxville: Summer of 1915 *in 1947 on a commission from Eleanor Steber. The text is an autobiographical fragment by James Agee, used as the prologue to his novel "A Death in the Family." The score bears the dedication "To the Memory of my Father." Serge Koussevitzky led the world premiere performances with Steber and the Boston Symphony Orchestra on April 9 and 10, 1948. Michael Tilson Thomas conducted the BSO's only previous Tanglewood performance on August 18, 1984, with soprano Edith Wiens. In addition to the soprano soloist, the score calls for flute (doubling piccolo), oboe (doubling English horn), clarinet, bassoon, two horns, trumpet, triangle, harp, and strings.*

One of the most striking features of Serge Koussevitzky's relationships with the composers he admired and performed over a period of years was the warm rapport that developed, the elderly conductor becoming an artistic father to many young composers. Samuel Barber was one who benefited greatly from Koussevitzky's interest. Over the years Barber wrote a number of works for Koussevitzky and the BSO, of which the last—*Knoxville: Summer of 1915*—is quite possibly his masterpiece. Barber composed *Knoxville* in 1947, and Koussevitzky was delighted with his first encounter with the new piece. And apparently it was Koussevitzky who suggested that Barber approach soprano Eleanor Steber for the premiere, with the idea that if she liked it, she would commission it (though, of course, it was already completed). Two weeks later Barber wrote Koussevitzky that Steber was happy to offer the commission, and that both were counting on him to give the first performance.

For his text Barber chose an autobiographical fragment by James Agee, used as the prologue to Agee's novel *A Death in the Family*. Agee's remarkable prose poem depicts a summer evening with the whole family assembled in the backyard, as seen through the eyes of a small child. This appears, at first, to be simply the child's methodical cataloguing of all the people and things that form part of its life—a typically childlike way of establishing one's own place in the scheme of things, though in Agee's text, the language is richly evocative and anything but juvenile. Like all children—like everyone of all ages, for that matter—the main item on the child's agenda is to establish its identity—who it is. The beauty of Agee's poem is that we can sense the "immortal yearnings" of this small child through a concrete listing of objects and of relatives "who quietly treat me, as one familiar and well-beloved in that home...but will not ever tell me who I am."

Barber's music, too, seems deceptively simple, yet it grows organically from a handful of ideas: the opening woodwind passage and a tiny three-note cell in the vocal line. The opening Adagio ma non troppo paints a musical picture of the cool summer evening with intertwining woodwinds and, soon after, a gently pulsing figure in the harp and pizzicato violas and cellos. The singer begins with a calm phrase that soon introduces a figure of three notes, a cell that serves as the basis for much of the melodic line. First heard at the words "when people sit on their porches," the rotations of the three pitches in this cell form a musical analogy to the methodical poetic "catalogue" of the child's world. Street noises (a sudden Allegro agitato) interrupt the calm of the night; the whole orchestra is shot through with a rhythmic three-note figure that can be heard as a new version of the basic cell. As the noise of the streetcar gradually dies away, the stillness of the night settles back in. A lighter Allegretto describes the family gathering on quilts in the back yard; the stars in the sky evoke wonder and deeper thoughts concerning these people, all caught up in the beauty and mystery of existence. The woodwind music from the very opening returns in a much broader guise as the child blesses all the well-loved people who form its universe. The closing phrase, the final summation as the child is put to bed, magnificently broadens and intensifies

the melodic line. Throughout *Knoxville: Summer of 1915*, Barber's music is far more than mere illustration of a text: he has crafted a masterful score of romantic cast that grows from a handful of musical ideas and soars with rich vocal lyricism.

—Steven Ledbetter

KNOXVILLE: SUMMER OF 1915

We are talking now of summer evenings in Knoxville Tennessee in that time that I lived there so successfully disguised to myself as a child.

...It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled
the hose.
Low on the length of lawns, a frailing of fire who breathes....
Parents on porches: rock and rock. From damp strings morning
glories hang their ancient faces.
The dry and exalted noise of the locusts from all the air at once
enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there....They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

—*James Agee*

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GUEST ARTIST

For a biography of **Barbara Bonney**, see page 9.



Gustav Mahler
Symphony No. 5

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860 and died in Vienna on May 18, 1911. He began writing his Fifth Symphony in 1901 and completed it the following year. He himself conducted the premiere in Cologne on October 18, 1904. The first American performance was given by the Cincinnati Symphony Orchestra under the direction of Frank van der Stucken on March 25, 1905. Wilhelm Gericke led the first Boston Symphony performances of Mahler's Fifth Symphony in February 1906, in Boston, Philadelphia, and New York. Erich Leinsdorf gave the first Tanglewood performance on July 17, 1964. Seiji Ozawa led the BSO's most recent Tanglewood performance on August 2, 1987. The score calls for four flutes, two piccolos, three oboes and English horn, three clarinets, D clarinet, and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, cymbals, triangle, tam-tam, slapstick, glockenspiel, harp, and strings.

Mahler finished his "first period" with his Fourth Symphony right at the end of the nineteenth century. The music he wrote at the beginning of the new century pointed in a new direction. The first four symphonies are all inspired by or based on songs, especially the songs of the collection of folk poetry known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). By the turn of the century, Mahler had stopped drawing upon that source for good, though with perhaps one last glimpse in the Fifth Symphony. His next songs were settings of the poet Rückert, including his finest cycle, *Kindertotenlieder*, three songs of which were completed before he began work on the symphony. The songs make themselves felt here and there in the Fifth by way of brief reminiscences, but the symphony as a whole—like its two successors—is a purely orchestral work with no vocal parts and no hint of musical shapes dictated by song.

The group of three instrumental symphonies—Nos. 5, 6, and 7—belongs together in another respect. Mahler's orchestration is notably different from that of the earlier works. The parts are now often more independent of one another, yielding a highly contrapuntal texture, and his tendency toward using small subsections of the large orchestra—as if the whole orchestra consisted of an immensely varied series of chamber ensembles—is intensified. At first the novelty of this approach gave Mahler considerable trouble. At a reading rehearsal in Vienna before the Cologne premiere of the Fifth, he was horrified to discover that he had seriously over-orchestrated large sections of the score. He took a red pencil to his manuscript and crossed out many parts. Still unsatisfied after the official premiere, Mahler continued touching up the scoring of the Fifth Symphony almost until the day he died.

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The distinction between works written before and after the turn of the century is not cut-and-dried, to be sure. The Fourth Symphony already shows a growing interest in independent instrumental writing, and the scoring of the *Kindertotenlieder* and other Rückert songs grows quite naturally out of it. It leads as naturally into the instrumental style of the Fifth. The novelty is more a matter of degree than of kind. Still, the Fifth marks a perceptible turning point in Mahler's output, a determination to avoid programmatic elements (at least those of the kind inherent in the setting of a text or proclaimed to the public in a printed program note) and let the music speak for itself.

The contrapuntal character of the Fifth was perhaps anticipated in some conversations Mahler had with his friend Natalie Bauer-Lechner while he was recuperating in March 1901 from surgery for an intestinal hemorrhage that very nearly killed him. He talked to Natalie about the late Beethoven string quartets, describing them as "far more polyphonic than his symphonies." He was obsessed with the idea of different themes that would combine and "develop freely, side by side, each with its own impetus and purpose, so that people will always be able to distinguish them one from another." And he plunged into hours of study of the *Bachgesellschaft* edition of Bach's works.

His illness, he decided that spring, had been caused in large part by the strains of conducting the rebellious Vienna Philharmonic, with many of whose members he had deep-rooted differences of opinion on matters of musical interpretation, and by the need to withstand the endless attacks of an anti-Semitic press. On returning from a holiday on the Istrian peninsula, he submitted his resignation to the committee of the Philharmonic, retaining the music directorship of the opera, which brought him quite enough headaches.

But as summer approached, Mahler was able to look forward to a summer vacation dedicated largely to composing in a newly built retreat all his own, a large house rather like a chalet, at Maiernigg, a resort town in Carinthia on Lake Wörth. He had selected the site before the season of 1899-1900 and followed the construction of the house whenever he was not actually working on the Fourth Symphony in the summer of 1900. By 1901 it was ready for occupancy. Villa Mahler was situated between the forest and the water, arranged so that all the rooms had panoramic lake views. He worked several hours a day in a "*Häuschen*" ("little house") not far away but completely isolated, since he demanded total silence while composing. He brought Bach with him and spent hours studying in particular one of the eight-part motets. "The way the eight voices are led along in a polyphony which he alone masters is unbelievable!" In addition to Bach he studied some songs of Schumann, whom he regarded as second only to Schubert in that genre, and he arranged evening musicales in the house. At first he didn't worry about composition. By July he started composing a few songs—the last of the *Wunderhorn* group (*Tamboursg'sell*) and the first of his Rückert songs. He determined to give himself two weeks of complete rest, and ironically, just at that point, he found himself immersed in a large project that was to become the Fifth Symphony. There were others in the household—his sister Justine; the violinist Arnold Rosé, with whom Justine was having an affair and whom she later married; and Natalie Bauer-Lechner, a musician friend who kept an informative journal of her encounters with Mahler and who clearly suffered pangs of unrequited love (she disappeared from his life within days of his engagement to Alma Schindler). To them he said nothing about the new work. But as he spent more and more hours in the Häuschen, no one doubted that he was involved in something extensive. In fact, he was composing two movements of the symphony (one of them the scherzo, which gave him an enormous amount of trouble) and turning now and then to further songs, including the finest of all, *Ich bin der Welt abhanden gekommen.* All too soon the summer was over, and the symphony had to remain unfinished as he took up his operatic duties in Vienna.

Mahler was not able to return to work on the symphony until the following summer, but in the meantime a casual encounter at a dinner on November 7 changed his life. Seated opposite him at the table was a young woman of spectacular beauty and considerable self-assurance. Her name was Alma Schindler, and she had been study-

ing composition with Alexander Zemlinsky. After dinner Alma and Mahler got into a heated argument about a ballet score that Zemlinsky had submitted to Mahler for possible production. Mahler had never replied to the submission, and she taxed him with rudeness. Before the evening was over Mahler was clearly enchanted with the girl's beauty, but also by her wit and her fiery disposition. He made her promise to bring samples of her own work to the Opera. In less than two weeks it was clear to all concerned that something serious was in the wind. By November 27 Mahler was already talking of marriage, and almost against her will Alma was realizing that "He's the only man who can give meaning to my life, for he far surpasses all the men I've ever met." Yet she was still confused, having recently been convinced that she was in love with Zemlinsky. But by December 9, when Mahler left for ten days in Berlin to conduct his Second and Fourth symphonies, she had made up her mind.

Before Christmas they officially celebrated their engagement. When they married on March 9, Alma was already pregnant. It was only the least of the complications in their life together. In some respects two people can hardly have been less well suited to each other, whether by age, temperament, character, or interests. Mahler was passionately in love with her but was overbearing in his demands that she entirely devote her attention to him, even to the point of giving up her study of composition. Alma was capricious, flirtatious, and conceited, though she was also very intelligent and witty, musical, capable of great generosity and petty meanness. Yet virtually everything Mahler wrote for the rest of his life was composed for her, beginning with the conclusion of the Fifth Symphony. And whatever difficulties they may have experienced in their life together, there is little question that she inspired him to vast compositional achievements—seven enormous symphonies (counting *Das Lied von der Erde* and the unfinished Tenth) in less than a decade, during the first five years of which he was also in charge of the Vienna Opera and later of the New York Philharmonic.

It is possible that Mahler wrote the famous Adagietto movement of the Fifth during the period before his marriage. At any rate, the conductor Willem Mengelberg wrote this note in his score:

> NB: *This Adagietto* was Gustav Mahler's *declaration of love to Alma! Instead of a letter* he confided it in this manuscript without a word of explanation. She understood it and replied: *He should come!!!* (I have this from both of them!) W.M.

Though Alma's diary fails to mention such a musical missive, it is possible that the movement served in fact as a love letter (Mahler wrote her plenty of other letters, too, especially when he was away in Berlin). Since she was a musician and composition student herself, she could be expected to be able to read the music and sense its emotional import, especially since it has the sparest scoring of any symphonic movement Mahler ever wrote: strings and harp.

After their wedding Mahler and Alma took their honeymoon in Russia, where he conducted some performances in St. Petersburg. Then, after a short time in their Vienna apartment, they went to Krefeld, where Mahler conducted the first complete performance of his Third Symphony on June 9. This performance was a great success, the beginning of Mahler's fame outside of Vienna. Elated, he and Alma went to Maiernigg for the summer, where they enjoyed swims and long walks. He worked on completing the Fifth in the seclusion of his Häuschen, while she remained in the house preparing a fair copy of the finished pages of score. The work was completed in short score by autumn. Mahler wrote out the detailed orchestration during the winter by rising before breakfast and working on it until it was time to go to the opera house.

The symphony is laid out in five movements, though Mahler grouped the first two and the last two together so that there are, in all, three "parts" tracing a progression from tragedy to an exuberant display of contrapuntal mastery and a harmonic progression from the opening C-sharp minor to D major. The keys of the intervening movements (A minor, D, and F) also outline a chord on D, which would therefore seem to be a more reasonable designation for the key of the symphony, with the opening

C-sharp conceived as a leading tone. Nonetheless the Fifth is customarily described as being in the key of C-sharp minor.

The opening movement has the character of a funeral march, rather martial in character, given the opening trumpet fanfare (derived from the first movement of the Fourth Symphony*) and the drumlike tattoo of the strings and winds in the introductory passage. The main march theme is darkly somber, a melody related to the recently composed song *Der Tambours g'sell* (a last echo of *Des Knaben Wunderhorn*). The Trio is a wild, almost hysterical outcry in B-flat minor gradually returning to the tempo and the rhythmic tattoo of the opening. The basic march returns and closes with a recollection of the first song from *Kindertotenlieder,* which Mahler was almost certainly composing while he worked on this movement as well. The second Trio, in A minor, is more subdued and given largely to the strings. Last echoes of the trumpet fanfare bring the movement to an end.

The second movement, marked "Stormy, with utmost vehemence," has a number of links to the first. It takes the frenetic outbursts of the first movement as its basic character and contrasts them with a sorrowful march melody in the cellos and clarinets. They take turns three times (each varied and somewhat briefer than the one before). A premature shout of triumph is cut off, and the main material returns. The shout of triumph comes back briefly as a chorale in D (the key that will ultimately prevail), but for now the movement ends in hushed mystery.

According to Natalie Bauer-Lechner, Mahler had an idea for the character of the scherzo, though he chose not to reveal it to the public. Following the dark and emotional character of Part I, the second part was to represent "a human being in the full light of day, in the prime of his life." The scherzo is on an unusually large scale, but it moves with great energy and speed, much of it as a lilting and whirling waltz with a featured solo horn. There are sardonic twists here and there, boisterous passages, even brutal ones, and some that have the lilt and verve of *The Merry Widow.*

The last part begins with the famous Adagietto, once almost the only movement of Mahler's music that was heard with any frequency. When Mahler wrote it he was recalling the musical worlds created for the second song of *Kindertotenlieder* and *Ich bin der Welt abhanden gekommen,* though he is not using either song to shape this exquisitely restrained movement. The melody grows in sweeping arches to a climactic peak that is not hammered with *fortissimo*s but whispered as if with bated breath.

Mahler builds his finale as a grand rondo in which, after an opening horn call, a bassoon quotes a phrase from one of Mahler's *Wunderhorn* songs, *Lob des hohen Verstandes,* which describes a singing contest the outcome of which is controlled by a donkey. Good-natured satire of academic pedantry is the point of the song, and Mahler here undertakes his own cheerful demonstration of counterpoint, the academic subject *par excellence* in music theory, treated in a wonderfully exuberant and freewheeling way. He is concerned to build up a symphonic structure, alluding to the theme of the Adagietto with music of very different spirit. The climax of the symphony brings back the chorale theme from the second movement, the one earlier passage in all that tragic realm that hinted at the extroversion of D major, now finally achieved and celebrated with tremendous zest.

—S.L.

*Much has been written about the numerous internal references between one work and another in Mahler's output, and the Fifth Symphony is very much a case in point. It is worth recalling that Mahler was frequently conducting one work while finishing the scoring of another and planning the composition of yet a third. It would be very surprising, under the circumstances, if the musical world of one such piece did not make itself felt in his imagination when he was working out the details of a new piece. A composer who either did not conduct at all or could rely on others to introduce his music and give most of the performances would be more easily able to put a finished work entirely behind him.

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Contributions as of July 18, 1997



Tanglewood *on Parade*

Gala Concert

August 5, 1997, at 8:30

Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Boston Pops Orchestra

Seiji Ozawa, Leon Fleisher,
Keith Lockhart, and John Williams,
Conductors



The TANGLEWOOD MUSIC CENTER is maintained for advanced study in music and sponsored by the BOSTON SYMPHONY ORCHESTRA.

BOSTON SYMPHONY ORCHESTRA
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Daniel R. Gustin, *Acting Managing Director and Manager of Tanglewood*
Nancy Perkins, *Director of Development*

TANGLEWOOD MUSIC CENTER
Leon Fleisher, *Artistic Director*
Gilbert Kalish, *Chairman of the Faculty, Charles E. Culpeper Foundation Chair*
Ellen Highstein, *Administrator*
Tracy Wilson, *Director of Tanglewood Development*
James E. Whitaker, *Chief Coordinator*
Harry Shapiro, *Orchestra Manager*

Tanglewood on Parade

Tuesday, August 5, 1997

For the benefit of the Tanglewood Music Center

Tanglewood Music Center

2:00	Gates Open
2:00	Boston University Tanglewood Institute: Fanfares at Main Gate Drive (Rear of Shed in case of rain)
2:30	Boston University Tanglewood Institute: Chamber Music Concert (Chamber Music Hall)
2:45	Tanglewood Music Center Fellowship Chamber Music (Seiji Ozawa Hall)
3:00	Tanglewood Music Center Fellowship Vocal Recital (Theatre-Concert Hall)
3:45	Boston University Tanglewood Institute Young Artists Orchestra and Chorus (Koussevitzky Music Shed)
5:00	Alpine Horn Demonstation (Lawn near Chamber Music Hall; inside in case of rain)
5:30	Balloon Ascension (Lower lawn near Lion Gate, weather permitting)
6:00	Tanglewood Music Center Fellowship Wind Music (Tanglewood Manor House porch; Chamber Music Hall in case of rain)
7:00	Berkshire Highlanders (Lion Gate; rear of Shed in case of rain)
8:00	Tanglewood Music Center Fellowship Brass, Roger Voisin conducting: Fanfares (Koussevitzky Music Shed)
8:30	Gala Concert (Koussevitzky Music Shed)

Hot air balloon courtesy of Mr. and Mrs. Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy of BSO horn player Daniel Katzen
Artillery and cannon supplied by Eastover, Inc.
Scottish folk music courtesy of the Berkshire Highlanders
Fireworks over the Stockbrige Bowl following the Gala Concert

A Message from Seiji Ozawa

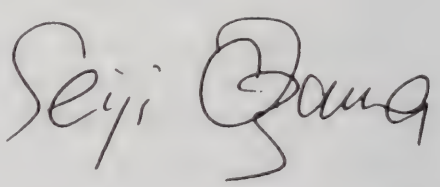
Welcome to Tanglewood on Parade—our annual celebration of Tanglewood and the Tanglewood Music Center. This is our fourth summer working on the Leonard Bernstein Campus and performing in Seiji Ozawa Hall, that wonderful new "room for music" that belongs not to me, but to everyone who makes and hears music there. The campus, and our new concert hall, feel so much like home, it's hard to believe they've been here for just a few years. At the same time, each summer continues to bring great new challenges. This year we began our season with a wonderful "Evening of Stars" showcasing the scope of the BSO's Tanglewood activities and featuring an array of TMC alumni as soloists. That event also launched the $130 million BSO/2000 Campaign at Tanglewood, the largest endowment campaign ever in this country for a symphony orchestra. Another highlight of the summer was this year's TMC opera production, Poulenc's rarely performed, charming comic opera *Les Mamelles de Tirésias*.

By joining us here today you are supporting the important work of the Tanglewood Music Center's exceptional young musicians. Each year generous patrons provide financial support in the form of Fellowships, Scholarships, and Faculty Chairs that make it possible to maintain the TMC year after year. Without this help, and the support of music lovers like yourselves, the Tanglewood Music Center could not survive.

Another kind of help comes to us from Boston University. Their wonderful Tanglewood Institute helps us offer similar advanced training to musicians of high school age. Their participation today celebrates more than thirty years of partnership with the Boston Symphony, thirty years of helping the nation's best young artists grow.

Every ticket sold today helps us continue to offer tuition-free Fellowships and other financial aid to young musicians who have worked very hard to earn a place in these programs. This freedom from financial concern allows them to focus all their attention on music-making. There is no other place in the world like Tanglewood, where young musicians are inspired by the Boston Symphony Orchestra, the TMC Faculty, the guest artists who perform here, and the unique Tanglewood landscape.

The Tanglewood Music Center has held a very special place in my heart since I arrived here in 1960. Making others feel welcome here has become an important part of my life. For two months each year we live and work together. This is the spirit that welcomed me when I first arrived, and which I hope to pass on to others. Just as I found a home in music at Tanglewood, so do hundreds of aspiring young artists who come here each summer. I thank you for helping to make this possible.



Seiji Ozawa



The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his thirteenth year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world. In 1994, the Tanglewood Music Center entered a new era with the opening of Seiji Ozawa Hall, which—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion —now serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall and the opening of the Leonard Bernstein Campus, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings exciting performances by talented young professionals beginning a love affair with a great piece of music.

Throughout the summer the Tanglewood Music Center Orchestra performs in concerts covering the entire repertory under the direction of student conductors as well



Serge Koussevitzky

as members of the TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with a variety of programs for performers, composers, and visual artists.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra

Gala Concert

Tanglewood Music Center

TANGLEWOOD ON PARADE

Tuesday, August 5, at 8:30

CO-SPONSORED BY FILENE'S AND GE PLASTICS

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
SEIJI OZAWA, LEON FLEISHER, KEITH LOCKHART, and JOHN WILLIAMS, conductors

BERNSTEIN	Overture to *Candide*
	TANGLEWOOD MUSIC CENTER ORCHESTRA, SEIJI OZAWA conducting
RAVEL	*Une Barque sur l'océan* *Alborada del gracioso*
	TANGLEWOOD MUSIC CENTER ORCHESTRA, LEON FLEISHER conducting
COPLAND	"Buckaroo Holiday" from *Rodeo*
GROFÉ	"Old Creole Days" and "Mardi Gras" from *Mississippi Suite*
	BOSTON POPS ORCHESTRA, KEITH LOCKHART conducting

INTERMISSION

GERSHWIN	*An American in Paris*
	BOSTON SYMPHONY ORCHESTRA, JOHN WILLIAMS conducting
TCHAIKOVSKY	Ceremonial Overture, *1812*
	TANGLEWOOD MUSIC CENTER ORCHESTRA and BOSTON SYMPHONY ORCHESTRA, SEIJI OZAWA conducting

Baldwin piano

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Notes

Leonard Bernstein (1918-1990) composed *Candide*, a musical based on Voltaire's satirical short novel, in 1956. At the time it was regarded as a noble failure when it closed after only seventy-three performances on Broadway; not until years later, in a much-revised version, did it become a real popular success. Yet few musicals have successfully combined so wide a range of styles, such witty parodies, and such sheer technical brilliance. The show even boasted a real overture that was something other than the hastily cobbled-together potpourri of songs that were designed to be the hit numbers. This bright and sassy overture quickly assumed a life of its own as a concert piece of the lighter sort.

Maurice Ravel (1875-1937) composed *Une Barque sur l'ocean* and *Alborada del gracioso* in 1905 as part of a set of five piano pieces published under the title Miroirs ("Mirrors"). He orchestrated *Une Barque* in 1906 but replaced it with a later version in 1920; the *Alborada* he orchestrated in 1918 with brilliant success. The first piece is gently delicate, with the light swell of a calm sea rocking the bark. The title of the second piece is evocative, if a bit mysterious. An "*alborada*" is the troubador's "dawn song," generally conceived as sung by a friend posted outside the bedroom window of two illicit lovers to warn them that dawn is approaching. But this "Fool's dawn song" is a vigorous Spanish dance built up from typical Iberian rhythms. The introductory phrase suggests a guitar refrain that recurs several times between "verses" of the song, which becomes a brilliant orchestral showpiece, culminating in a glorious racket.

Aaron Copland (1900-1990) is the composer who, for many people, created the musical image of the American west. Yet the Brooklyn-born composer lived all his life in New York and found his cowboy tunes in books rather than on the open range. But he never quoted them literally. In *Rodeo*, a ballet written for Agnes DeMille, he treats the tunes with welcome humor, emphasizing certain details to make them stand out. Early in "Buckaroo Holiday," Copland adds to the tune "Sis Joe" an irregular drum punctuation to emphasize its energetic and clipped character. Later on, the solo trombone plays "If he'd be a buckaroo by his trade" with humorous portamentos and witty exaggerated pauses.

Ferde Grofé (1892-1972) is best-known for having orchestrated George Gershwin's *Rhapsody in Blue* for its premiere. His own original scores were usually programmatic, depicting scenes in American life in a way that combined the sophistication of European music with the melodic and rhythmic flair of American popular styles. The most famous of these is the *Grand Canyon Suite* (1931). *The Mississippi Suite* (1926), his earliest score of this kind, is perhaps his second best-known work. Translating into sound the impressions of the natural habitat and the culture that grew up along the river banks, the music is evocative in the way that the best film scores are, filled with harmony and color and warm melody.

The music led by Keith Lockhart in this concert can be heard on "American Visions," his latest compact disc with the Boston Pops Orchestra for RCA Victor, available at the Tanglewood Music Store.

George Gershwin (1898-1937), already making his mark as a leading Broadway composer, agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music" to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music. The result was *Rhapsody in Blue*, and its premiere caused a sensation, elevating the twenty-five-year-old composer to remarkable prominence among American musicians. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, so he accepted Walter Damrosch's commission of a symphonic work and composed *An American in Paris* after visiting that city in 1928. The tone poem is replete with musical suggestions of the lively French capital in all its Gallic charm, including hints of such typical tourist activities as dodging the taxicabs, whose horns can be heard in the score.

Pyotr Ilyich Tchaikovsky (1840-1893) composed the overture formally entitled *The Year 1812* for the Silver Jubilee of Tsar Alexander II, the "Tsar-Liberator," who had ascended the throne in 1855 and six years later issued the Edict of Emancipation freeing the serfs, who comprised one-third of the population of Russia. To any Russian the date 1812 instantly conjured up the image of Napoleon's invasion of Russia, his conquest of Moscow, and his devastating, ignominious retreat with only a tiny percentage of his army, most of which had been destroyed by extremes of winter weather and lack of food. Tchaikovsky finished the overture on October 18 and wrote soon afterward to his patroness, Nadezhda von Meck, with news of his latest compositions: "The Overture will be very loud and noisy, but I wrote it with little warmth or love; therefore it will probably have small artistic worth." Clearly Tchaikovsky wrote the piece as a potboiler, aimed at popular success. Without question he achieved his goal. The quotation of familiar tunes (familiar, at any rate, to his Russian audience in the 1880s) guaranteed a patriotic response as it reminded them of the historical events: the hymn "*God Preserve the Tsar*" at the beginning, the appearance of the "*Marseillaise*" symbolizing the invading French army, the musical battle between the two sides and the gradual overwhelming of the "*Marseillaise*" by the Russian music, and finally the Imperial anthem, reinforced by bells and cannon. And of course all of this has made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

Artists

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.

Pianist/conductor, teacher Leon Fleisher is now in his thirteenth year as Artistic Director of the Tanglewood Music Center.

Keith Lockhart is Conductor of the Boston Pops Orchestra.

John Williams is Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood.



Tanglewood Music Center 1997 Fellowship Program

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Rebecca Cherry, Vancouver, B.C., Canada
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Susanna Klein, Middleburg, VA
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Lucy Lowell (1860-1949) Fellowship
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Horns

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Tricia Giesbrecht, Lexington, NE
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William R. Housholder Fellowship
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Jennifer Montone, Falls Church, VA
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Trumpets

David Gordon, Narragansett, RI
Ann and Gordon Getty Foundation Fellowship
Matthew Harding, New Bedford, MA
André Côme Memorial Fellowship
Michael Mergen, Petaluma, CA
Armando A. Ghitalla Fellowship
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Benjamin Wright, Evansville, IN
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Trombones

Samuel Getchell, Austin, TX
Dr. and Mrs. Arthur Kravitz Fellowship
James Nova, South Windsor, CT
Caroline Grosvenor Congdon Memorial Fellowship
Mark Salatino, Syracuse, NY
Kandell Family Fellowship

Bass Trombone

Norbert Laczko, Budapest, Hungary
Housatonic Curtain Company Fellowship

Tuba

Stephen Dumaine, Providence, RI
Haskell Gordon Memorial Fellowship

Timpani/Percussion

Michael Laven, Cleveland, OH
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Joseph Pereira, Long Island, NY
Surdna Foundation Fellowship

Benjamin Rankin, Warwick, RI
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Darcey Timmerman, Eldridge, IA
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Harps
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Florence Gould Foundation Fellowship
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Kathleen Boyd, Stony Brook, NY
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Simone Dinnerstein, Brooklyn, NY
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Ksenia Kouzmenko, Belarus
Felicia Montealegre Bernstein Fellowship
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Dana Brown, Ann Arbor, MI
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The Boston Symphony Orchestra salutes the Baldwin Piano Company, which has provided pianos for young musicians and professional artists at Tanglewood for more than a half-century.

Tanglewood
Music
Center

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Music Directorship endowed by John Moors Cabot

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

°Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr. chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Jerome Rosen

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Kelly Barr

*Wendy Putnam

§Joseph Conte

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

**Participating in a system of rotated seating*

‡*On sabbatical leave*

°*On leave*

§*Substituting, Tanglewood 1997*

Flutes

Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

§Marianne Gedigian

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison
Associate Principal
Nhut L. and Huyen B. Doggett chair

Thomas Rolfs

§David Bamonte

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair fully funded in perpetuity

Frank Epstein
Peter Andrew Lund chair fully funded in perpetuity

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
William Henderson Sinclair chair

Sarah Schuster Eriesson

Librarians

Marshall Burlingame
Principal
Lt. and William Reeves chair

William Shisler

Sandra Pearson

Assistant Conductor

Richard Westerfield
Anna E. Finnerty chair

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Lynn Larsen

Bruce M. Creditor

Stage Manager

Position endowed by Angelica L. Russell

Peter Riley Pfitzinger

Stage Assistant

Harold Harris

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Boston University Tanglewood Institute

Bruce MacCombie, *Dean, Boston University School for the Arts*
Phyllis Hoffman, *Director, Music Division*
Cynthia Plumb, *Administrator*

Young Artists Orchestra and Chamber Music Program

Violin

Andrew Koehler, *Concertmaster, Orelund, PA*
Erik Rynearson, *Principal 2nd, Malibu, CA*
Elizabeth Archibald, *East Granby, CT*
Sarah Boss, *Philadelphia, PA*
Allison Bush, *Pleasant Grove, UT*
Thomas Carney, *Voorhees, NJ*
Karen Choi, *Lexington, MA*
Sha Sha Chu, *Albuquerque, NM*
Sarah D'Angelo, *Princeton, NJ*
Kenji Furukawa, *Tokyo, Japan*
Yukiko Furukawa, *Tokyo, Japan*
Joel Gibbs, *Saint Louis, MO*
Brenna Marie Hall, *Corvallis, OR*
Youngyoon Ham, *Westbrook, CT*
Ben Hellman, *Larchmont, NY*
Aron Holzman, *Wellesley, MA*
Yukio King, *Woodland, CA*
Joyce Kung, *Orange, CT*
Nate Laliberte, *Portland, ME*
Yuna Lee, *Belmont, MA*
Helen Liu, *Potomac, MD*
Kathy Lu, *Virginia Beach, VA*
Serena McKinney, *American Fork, UT*
Michael Page, *Fergus Falls, MN*
Nyssa Patten, *Ashby, MA*
Erica Pisaturo, *Wakefield, MA*
Robert Redman, *Fort Worth, TX*
Kristin Rising, *Cheshire, CT*
Jennifer Stevenson, *Vassalboro, ME*
Patrick Truxes, *Westbrook,CT*
Chi-lu Jeffrey Yang, *State College, PA*
Andrew Yeh, *Cranbury, NJ*

Viola

Megan Fergusson, *Principal, North Easton, MA*
Andre de los Santos, *Dallas, TX*
Maria DeLuca, *Fresh Meadows, NY*
Elizabeth Dinwiddie, *Pleasant Valley, NY*
Mark Holloway, *Oceanside, NY*
Brian Kim, *Glastonbury, CT*
Andrew Leeson, *Newton, MA*
Elaine Leisinger, *Newton, MA*
Rebecca Sanchez, *Newton, MA*
Emily Weiss, *Waban, MA*

Violoncello

Margalit Cantor, *Principal, New York, NY*
Scott Crowley, *East Greenwich, RI*
Allegra Devon, *Brookline, MA*
Ariana Falk, *Portland, OR*
David Kim, *Natick, MA*
Elizabeth Lara, *Monrovia, MD*
Christine Morrow, *Great Barrington, MA*
Kenneth Olsen, *Loudonville, NY*
Joshua Packard, *Cambridge, MA*
John Pheiffer, *East Chatham, NY*
Katharine Riddell, Tilston, *Manitoba, Canada*
Ashima Scripp, *Newton, MA*

Contrabass

Tony Flynt, Principal, *Alexandria, VA*
Jeffrey Beecher, *Mineola, NY*
Kyle Ermer, *Baltimore, MD*
Cole Ferguson, *Sarasota, FL*
Stephanie Harrington, *Altamont, NY*
Kellie Nitz, *Rapid City, SD*
Nia Washington, *San Antonio, TX*
Randall Wong, *Kailua, HI*

Flute

Brian Seeve, *Principal, Amherst, MA*
Jennifer Blieck, *New Ulm, MN*
Julietta Curenton, *Alexandria, VA*
Allison Foley, *Greenwich, CT*

Piccolo

Jennifer Blieck

Oboe

Ariana Ghez, *Principal, New York, NY*
Michael Clardy, *San Antonio, TX*
Michael Dressler, *Manhattan, KS*
Katherine Wilcox, *Lee Center, NY*

Clarinet

Zachary Lodmer, *Principal, Malibu, CA*
Benjamin Fox, *Huntington, NY*
Kenneth Gould, *Middleton, MA*
Jonathan Osterman, *Redmond, WA*

Bassoon

James Gaffigan, *Principal, Staten Island, NY*
Isaac Gruber, *Fairfield, CT*
Elizabeth Hardy, *Lincoln, NE*
David Neway, *Rockville Center, NY* (bassoon and contrabassoon)

Horn

Anneka Zuehlke, *Principal, Vienna, VA*
Pamela Kiesling, *Rochester, NY*
John Ramos, *Sarasota, FL*
Adam Schommer, *Monroe, NY*
Kelly Schurr, *Annandale, VA*
Megan Williams, *Essex Junction, VT*

Trumpet

Gareth Flowers, *Principal, Arlington, VA*
Joshua Budway, *Hope, RI*
Mindy Cabral, *Thousand Oaks, CA*
Jenny Ruzow, *Clifton Park, NY*

Trombone

Joshua Bell, *Principal, Seattle, WA*
Julia Cowden, *Trumansburg, NY*

Bass Trombone

Dana Landis, *Longmeadow, MA*

Tuba

Mark McMahon, *White House, TN*

Timpani

Samuel Solomon, *Principal, Sharon, MA*
Eric Poland, *Westford, MA* (timpani and percussion)
Meghan Swanson, *Roswell, GA*

Percussion

Daniel Bauch, *Boxboro, MA*
Lee Vinson, *Auburn, AL*

Harp

Carolyn Strashun•, *Principal, Scarsdale, NY*
Nadja Burns•, Houston, TX
Barbra Lowe•, Detroit, MI
Nuiko Wadden•, Wilmette, IL

Orchestra Manager

Carolyn Davies

Young Artists Chorus

Soprano

Michelle Adessa, *Cheshire, CT*
Andrea Arias, *Lynnbrook, NY*
Amanda Bean, *Washington, DC*
Kimberly Bennett, *Cambridge, MD*
Nadia Bjorlin, *West Palm Beach, FL*
Catherine Cochran, *Tappan, NY*
Ernestine Guzman, *Bronx, NY*
Emily Halpern, *Scarsdale, NY*
Stephanie Jo Henderson, *Olympia, WA*
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Natalie Hung, *Bethesda, MD*
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Lauren Luchtman, *Cherry Hill, NJ*
Katherine Lynch, *Newton, MA*
Emily Ann May, *Worcester, MA*
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Sarah Palmer, *San Ramon, CA*
Marcy Richardson, *Grosse Pointe, MI*
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Elizabeth Shapiro, *Herndon, VA*
Stefanie Stauffer, *Wayland, MA*
Shelley Thorpe, *Gainesville, GA*
Brianna Winters, *Forty Fort, PA*

Mezzo-Soprano

Dove Burns, *Wilton, CT*
Jennifer Cameron, *Spokane, WA*
Elizabeth Coppock, *Saint Louis, MO*
Elizabeth Early, Spokane, WA
Rebecca Gordon, *North Scituate, RI*
Christina Grandy, *North Easton, MA*
Maeve Hoglund, *Olympia, WA*
Katin Jacobs-Lake, *Puyallup, WA*
Georgina Joshi, *South Bend, IN*
Emily Wentworth Landa, *LaGrange, GA*
Annabeth Loveys, *Corner Brook, Newfoundland, Canada*
Susanna Reckord-Raymer, *Washington, DC*
Carolyn Schwartz, *Worcester, MA*
Becky Sherwood, *Medfield, MA*
Claire Alan Smith, *Calgary, Alberta, Canada*
Sehr Thadhani, *McLean, VA*
Emmy Thomas, *Montgomery, AL*

Tenor
Carlos Avilas, *Los Angeles, CA*
Peter James Barrett, *Corner Brook, Newfoundland, Canada*
William Caravetta, *Sarasota, FL*
Ian Fisher, *Rhinebeck, NY*
Constantine Germanacos, *San Francisco, CA*
Chad Heltzel*, *Portland, OR*
Chris Hossfeld ♦, *Concord, MA*
Bryant Isbell, *Muscle Shoals, AL*
Noah Kaufman ♦, *West Hartford, CT*
Adam Luebke, *Doylestown, PA*
Michael McDonald, *New York, NY*
Kevin Traugott, *Wallingford, CT*

Bass
David Thomas Cohen, *Atlanta, GA*
Michael Descoteaux, *Dover, MA*
Ambjorn Elder, *Paris, France*
Justin Godoy ♦, *Winchester, MA*
Judd Greenstein ♦, *New York, NY*
David Hughes ♦, *Stamford, CT*
Mark Inman ♦, *Westborough, MA*
David Keck, *West Newbury, VT*
Paul LaRosa, *Union, NJ*
Bryan McLeod, *Windham, ME*
Liam Moran, *Brookline, MA*
Andrew Reed Sklar, *Hauppauge, NY*
Jonathan Spring, *San Francisco, CA*
Nate Stumpff ♦, *Liberty, ME*
Jason Vincent Zammit, *Manhasset, NY*

Atlantic Brass Quintet Seminar

Trumpet
Kevin Brodeur, *Johnston, RI*
William Buck, *Wethersfield, CT*
Blakely Carroll, *Vienna, VA*
Stephen Chapdelaine, *Allston, MA*
Dennis Conroy, *Abington, MA*
Stephen DeCost, *Plymouth, MA*
Nathan Erickson, *Brooklyn Park, MN*
Josh Frank, *Westport, CT*
Andrew Glick, *Hanover, NH*
Marc Guberman, *Lloyd Harbor, NY*
Michael Gurfield, *Santa Monica, CA*
Michael Inofuentes, *Fairfax, VA*
Jacob Janzen, *Interlochen, MI*
Jo Ann Lamolino, *Paramus, NJ*
Matthew Misener, *Clifton Park, NY*
James Soland, *Exeter, NH*
Matthew Steinfeld, *Brooklyn, NY*
Jeffrey Thomson, *East Greenwich, RI*

Horn
Mary Allen, *Virginia Beach, VA*
Christina Guarino, *Pleasantville, NY*
Lauren Horoschak, *Furlong, PA*
Margaret Hudson, *Birmingham, AL*
Sonja Kassal, *East Lyme, CT*
Jennifer Kessler, *Newhall, CA*
Rebecca Milzoff, *Glastonbury, CT*
Cecily Rose, *Scarsdale, NY*
Jennifer Stahl, *North Wales, PA*

Trombone
George Bent, *Norfolk, MA*
Matthew Berloe, *East Islip, NY*
Ulf Bjorlin, *West Palm Beach, FL*
Daniel Block, *Westport, CT*
Seth Budahl, *Ashland, NH*
Brian Conklin, *Allston, MA*
David Demos, *Monroe, NY*
Daniel Noffsinger, *Schenectady, NY*
Sarah Privler, *Sterling, VA*

Bass Trombone
William Lombardelli, *E. Brookfield, MA*

Tuba
Daniel Bradley, *Fairfax, VA*
Arik Cohen, *Monroe, NY*
Nina Guidetti, *Plymouth, MA*
Ryan Kilgore, *Webster, NY*
Peter Lillpopp, *Dalton, MA*
Adam Porter, *Plymouth, MA*
Johanna Schmidtke, *Mesa, AZ*
Eric Snitzer, *Bristol, RI*

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Megan Smiley, *Associate Manager of Operations, West Street Campus*
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Amy Schneider, *Coordinator*

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Rachel Harris
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Claude LaBelle, *Assistant Director*

YACP Faculty
Richard Cornell, *Director*
Matthew Guerrieri, *Assistant*
Tetyana Ryabchikova, *Assistant*

Harp Seminar Faculty
Lucille Lawrence, *Director*

Atlantic Brass Quintet
Joseph Foley, *trumpet*
Jeffrey Luke, *trumpet*
Seth Orgel, *horn*
John Faieta, *trombone*
John Manning, *tuba*

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Fritz Foss
Matt Gaunt
Heather Madeira-Ni
Leon Ni
Becky Rucker

Stage Management
Keith Elder, *Manager*
Kelly O'Callaghan

● = Harp Seminar ♦ = Young Artists Composition Program * = Young Artists Piano Program

This roster includes BUTI students and faculty represented in Tanglewood on Parade 1997.

The Boston University Tanglewood Institute

1997 marks the 32nd season of the Boston University Tanglewood Institute. Since 1996, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute includes Young Artists Programs for students ages 15 to 18 (Instrumental, Vocal, Piano, and Composition), Institute Seminars for student ages 15 and older (Harp, Atlantic Brass), Institute Workshops (Clarinet, Flute, Oboe, Bassoon, Double Bass, Percussion, Trombone, and String Quartet), and the Adult Music Seminar. The Institute also offers programs for talented visual artists of high school and college age. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1430 or (617) 353-3386.

Additional Acknowledgments

The Tanglewood Music Center acknowledges with gratitude the following gifts to underwrite faculty positions in 1997:

Dr. and Mrs. Edward L. Bowles Chair—Fenwick Smith, flute
Richard Burgin Chair—Eugene Lehner, viola
Charles E. Culpeper Foundation Chair—Gilbert Kalish, Chairman of the Faculty
Sanford N. Fisher Artist-in-Residence—Phyllis Curtin
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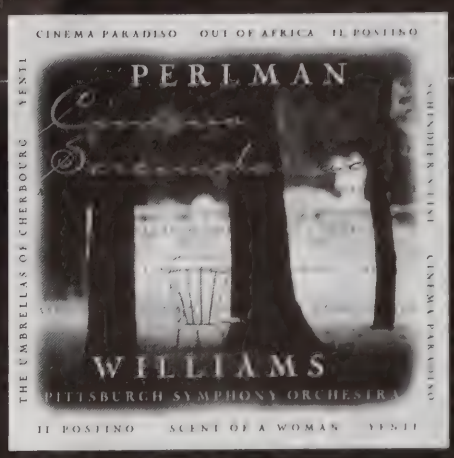
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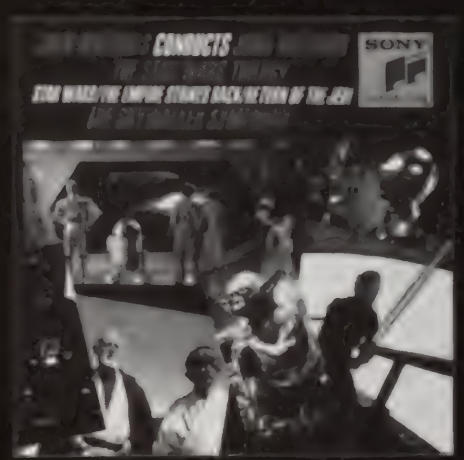
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SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 6, at 8:30

JUILLIARD STRING QUARTET
JOEL SMIRNOFF, violin
RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

MENDELSSOHN — Quartet No. 1 in E-flat, Opus 12
Adagio non troppo—Allegro non tardante
Canzonetta: Allegretto
Andante expressivo—
Molto allegro e vivace

COPLAND — Three Pieces for String Quartet
Movement for String Quartet (1921-24)
Lento molto (1928)
Rondino (1923)

INTERMISSION

SCHUBERT — Quartet No. 14 in D minor, D.810,
Death and the Maiden
Allegro
Andante con moto
Scherzo: Allegro molto
Presto

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Notes

Felix Mendelssohn (1809-1847) completed his E-flat quartet, Opus 12, on September 14, 1829, when he was twenty. Despite its publication as "No. 1," it is really the second of his string quartets, the first having been written two years earlier, though published later as Opus 13. Though chamber music did not play a major role in the works of Mendelssohn's adult years, it was central to his development as a composer partly through the many opportunities he had to hear his music in chamber genres through perform-

ances at home soon after he had composed it. And some of his early chamber works—most notably the Octet for strings, composed when he was just sixteen—achieve a brilliance that he never surpassed. If the two early string quartets do not match it, they are nonetheless entrancing and remarkable works. Not surprisingly, both works display the profound study of Beethoven. The E-flat quartet suggests that Mendelssohn had been studying Beethoven's *Harp* Quartet, Opus 74; Mendelssohn's quartet is in the same key, with a strong echo of the basic contours of Beethoven's theme right at the outset. The dance movement comes second, and here it is called a "Canzonetta" ("little song") rather than a minuet (or scherzo, as Beethoven might have had it). The little 2/4 melody hints at some exotic source in its melodic cadential turns, but the structure is a simple one: a full statement, followed by a somewhat faster decorated version that is a free variation on the theme's structure, followed in turn by a very close restatement of the opening material.

The slow movement becomes more and more lavishly ornamented until, on a long-held pause, it leaps headlong into the lively finale, which begins obliquely out of the home key (it seems to be in G major at the outset). Its working-out process finally brings it safely home.

* * * * *

Aaron Copland (1900-1990) sailed to France in the summer of 1921 to study at a new summer school established by the French government in gratitude for American assistance in freeing France from German occupation in the Great War; lessons were to be given in the palace of Fontainebleau. Copland, who had outgrown his worthy but conservative teacher Rubin Goldmark, had thought this summer course of ten weeks would be a good way to acclimate himself to France. On board the ship to Europe he made the acquaintance of the painter Marcel Duchamp, who tried to persuade him that he would be wasting his time hanging around a bunch of other Americans at Fontainebleau, particularly since he really did not know much about what the program would entail. "You would do better to take your chances in Paris," asserted Duchamp. Years later, Copland admitted that Duchamp had been correct—"except that he didn't know of the presence at Fontainebleau of a teacher named Nadia Boulanger. But then, neither did I."

Copland was among the very first to undergo the experience of instruction from that extraordinary musician and teacher, known simply as "Mademoiselle" to her students, who influenced several generations of American composers. Many of the compositions written as exercises for Boulanger during the summer studies over the years remained, forgotten, in manuscript in the library of the school at Fontainebleau, which is open only when the school is in session—and it is now open for a shorter period of time than it was in the '20s. So it was that one of Copland's early compositions for string quartet sat there, forgotten and unrecognized, until Vivian Perlis, who was working with Copland on his autobiography, spent a summer session at Fontainebleau to see what might be in the library. And there she found, among many other things, the Movement for String Quartet (Lent—Assez vif) that Copland had simply left there and forgotten about after composing it in 1924. The four-minute work received its first performance in April 1983 by the Alexander Quartet at Copland's home in Peekskill, New York. When it was published, Copland dedicated it to Vivian Perlis.

During the years he studied with Boulanger, Copland came to admire his teacher's favorite composer, Gabriel Fauré. Many years later he commented, "It is strange that the musical public outside of France has never been convinced of his special charms, the delicacy, reserve, imperturbable calm—qualities that are not easily exportable." Copland wrote an article about Fauré, whom he described as "a neglected master," for the October 1924 issue of *The Musical Quarterly*. But before that he had made a specifically musical homage that was intended to be played for Fauré himself, just two months before the French composer's death at seventy-eight. For this celebratory event, Copland made a string quartet arrangement of *Prélude IX* from Fauré's piano preludes,

Opus 103, and followed that by an original Rondino in G minor for string quartet, composed in 1923, the theme of which was derived from the letters of the composer's name, using both pitch-names and solmization syllables as necessary:

G A B (Re) (sI) E (soL) F(#) A (G) (Re) E

G – A – B – R – I – E – L F – A – U – R – É

For all its Francophile inspiration, the piece had little jazzy touches created from Copland's decision to parse the eight eighth-notes in the bar as 3+5, and there are occasional passages of polytonality. This pair of pieces—the Fauré arrangement and Copland's Rondino—was performed at Fontainebleau in September 1924.

When the opportunity arose for an American performance, Copland decided to replace the Fauré transcription that had served as the first movement with an original piece. So, from February to April 1928, he composed the Lento molto, which became the first movement of Two Pieces for String Quartet, premiered in that form by the Lenox Quartet at an all-Copland concert in New York on May 6, 1928. Though intended to go with the Rondino, this movement does not share its thematic tribute to Fauré, though it does make use of the canonic treatment that characterized the earlier piece. Its texture is homophonic, harmonized by parallel chords. (During the summer following the performance of the Two Pieces, Copland made an arrangement for string orchestra while staying at the MacDowell Colony; Serge Koussevitzky performed them with the Boston Symphony Orchestra that winter on December 14.)

* * * * *

In February 1817, **Franz Schubert** (1797-1828) wrote a brief but deeply moving song, *Der Tod und das Mädchen* (*Death and the Maiden*), D.531, to a poem by Matthias Claudius, in which a young girl becomes reconciled to Death, who sings gently lulling strains to soothe her anguish. The song (and its key of D minor) reappeared in Schubert's output seven years later to become the basis for one movement of his last string quartet but one, composed early in 1824, and that movement has given the nickname to the entire work.

The D minor quartet is probably the most Beethovenian of all Schubert's compositions, defiant and abrupt in its gestures, somber and even tragic in expression. The opening phrase, an imperious *fortissimo* gesture with driving triplets, quickly continues in hushed tones, but the triplet figure remains the moving element, marching forward and climbing tensely higher until it bursts out explosively. A short transition (with a more lyrical treatment of the triplets) leads to the new theme, almost a Rossinian operatic duet for the two violins beginning in F but moving to an A minor cadence that treats the second theme contrapuntally against a vigorous running sixteenth-note pattern. Soon both these ideas are combined with the original triplet figure to end the exposition in A major. The development begins with the "operatic" tune, but gradually the tensely nervous triplet figure takes over and leads to the *fortissimo* statement of the first theme, ushering in the recapitulation. The movement moves for a time to D major, with an air of reconciliation, but finally ends, by way of an expressive harmonic twist, in the minor.

The second movement is a set of variations on material drawn from the piano introduction to *Death and the Maiden*, eight bars of solemn chords suggesting that death comes as a welcome release, and Death's reply to the girl's terrors (the rather operatic music given to the "maiden" is not used in this version). The six variations, all but the fourth in the minor key, are noble and restrained, avoiding flashy gimmickry for its own sake. The movement ends with a brief coda.

The scherzo is impetuously vigorous from the opening measure, setting off from a fierce syncopated phrase, which comes to dominate the movement. The Trio is one of the few places in the piece where Schubert allows a more tranquil mood and a brightening to the major, but even here references to D minor recur.

The finale's racing *tarantella* rushes headlong almost throughout. When the music

seems ready to settle into F major, the *tarantella* rhythm pauses for a second, as if breathless, and continues with a kind of chorale melody, but it is soon combined with the rushing 6/8 pattern. Except for the momentary pauses before the chorale-like theme, the pace never slackens. At the end it even picks up to a Prestissimo conclusion, just as the *tarantella* itself was supposed to be continuously redoubled in energy until the dancers dropped from exhaustion. *A propos* of this conclusion, J.A. Westrup has commmented, "One can imagine that even those who knew Schubert well were surprised by this extraordinary display of energy from the little man whom they knew as '*Schwammerl*' ('Tubby')."

—Steven Ledbetter

ARTISTS

Juilliard String Quartet



Hailed throughout the world, the Juilliard String Quartet has established and maintained its place in modern musical history through performances, recordings, the fostering of new works, and the training of young musicians. This evening the ensemble enters a new era in its history as former second violinist Joel Smirnoff becomes the ensemble's *primarius* and award-winning violinist Ronald Copes is welcomed as its newest member, assuming Mr. Smirnoff's former position. The choice of Tanglewood for the ensemble's first performance with its new membership is fitting. All four of the quartet's present members are on the Tanglewood faculty during the summer; it was here last month that founding first violinist Robert Mann played his valedictory concert with the ensemble; and it was here in 1986 that Joel Smirnoff played his first concert as the ensemble's second violinist.

During the 1997-98 season the Juilliard String Quartet returns to the Library of Congress in Washington, D.C., to reopen officially the Coolidge Auditorium, which has been under renovation for almost a decade. It will also perform concerts in Boston, New York, Philadelphia, Cincinnati, Chicago, Houston, Pasadena, and other cities throughout the United States. In addition, the quartet will embark on its annual tours of Europe in November and March. The 1996-97 season was a milestone period for the Juilliard Quartet: it celebrated its fiftieth anniversary and marked a major change of personnel with his retirement from the group of Robert Mann. In celebration of its fiftieth anniversary, which occurred on October 11, 1996, the Juilliard String Quartet presented concerts featuring works, new and old, long associated with the ensemble. Early in its career the quartet gave pioneering performances of all six Bartók quartets, including the American premiere of the complete cycle at Tanglewood in 1948; this legacy was celebrated with a Bartók cycle in New York in December 1996 at the Metropolitan Museum of Art. The quartet also gave premiere performances of Milton Babbitt's Quintet for Clarinet and Strings and David Diamond's Concerto for String Quartet and Orchestra with the Juilliard School Orchestra at Avery Fisher Hall. The ensemble was also heard on tour in Europe and Japan. For more than three decades, the Juilliard Quartet has been quartet-in-residence at the Library of Congress in Washington, D.C., having succeeded the Budapest Quartet in 1962. Performing on a set of priceless Stradivari instruments donated to the Library of Congress in 1936 by Mrs. Gertrude Clard Whittall, the Juilliard has remained the sole group to use these instruments since they were played by the Budapest Quartet. In 1996 *Musical America* named the Juilliard String Quartet "Musicians of the Year," making it the first chamber ensemble to grace the annual directory's cover. The Juilliard String Quartet was formed in 1946 at the behest of William Schuman, then president of the Juilliard School, who envisioned the benefits of a resident quartet serving in both teaching and performing capacities. As quartet-in-residence at Juilliard, the ensemble has had a seminal influence on aspiring string instrumentalists from all over the world. In particular the Juilliard Quartet continues to play an important role in the formation of new American string ensembles. Some of the quartets it has helped to create include the Alexander, American, Concord, Emerson, LaSalle,

New World, Mendelssohn, Tokyo, Brentano, Lark, St. Lawrence, and Colorado string quartets. The Juilliard String Quartet has performed a comprehensive repertoire of some 500 works, ranging from the classics to twentieth-century masters. It was through the Juilliard's performances that the quartets of Arnold Schoenberg were rescued from obscurity. The ensemble has been particularly devoted to American composers, having given the premieres of more than sixty compositions by Milton Babbitt, Elliott Carter, Aaron Copland, Lukas Foss, Peter Mennin, Walter Piston, William Schuman, Roger Sessions, Morton Subotnick, Richard Wernick, and many others. The ensemble's discography is the most extensive of any chamber ensemble in history. It records exclusively for Sony Classical and has been associated with that label (formerly Columbia Records) since 1949. In the quartet's fiftieth-anniversary season, Sony Classical released a seven-CD retrospective of its recordings from the past five decades. Other current releases include a two-disc set of Brahms string quartets and the clarinet quintet as well as Janáček's First and Second quartets and Berg's *Lyric Suite.* Also, the German label Wergo Records has issued the first volume of the Juilliard's recordings of the complete Hindemith quartets.

All four members of the Juilliard String Quartet are American-born and -trained. First violinist **Joel Smirnoff** is a native of New York City. Mr. Smirnoff attended the University of Chicago and the Juilliard School. A violinist with the Boston Symphony for six years before joining the Juilliard Quartet in 1986, he won second prize in the International American Music Competition in 1983 and made his New York recital debut at Carnegie Hall's Weill Recital Hall in 1985. He has participated in the world premieres of many contemporary works, several of which were composed for him. Besides teaching at the Juilliard School, he serves on the faculty of the Tanglewood Music Center. Also a TMC faculty member, second violinist **Ronald Copes** comes to the Juilliard Quartet after a long, distinguished career as a chamber musician, concert soloist, and recitalist. A former member of the Dunsmuir and Los Angeles piano quartets, Mr. Copes has taught at the University of California at Santa Barbara for many years and has appeared as a featured performer in several renowned chamber music festivals. Devoting considerable energy to the development and playing of contemporary string literature, he has worked closely with composers and premiered a number of solo works. Mr. Copes's recording are available on the Orion, Musical Heritage, CRI, and New World labels. Also a native of New York City, violist **Samuel Rhodes** is a graduate of Queens College and Princeton University, where he studied composition with Roger Sessions and Earl Kim. Celebrating his twenty-seventh season as a member of the Juilliard String Quartet and the Juilliard faculty, he is also a faculty member at the Tanglewood Music Center and a frequent Marlboro Festival participant. His solo appearances have included recitals at the Library of Congress and Weill Recital Hall, and with orchestra and chamber groups in the United States and abroad. He has given world premiere performances of works for unaccompanied viola by Milton Babbitt and Arthur Weisberg. Cellist **Joel Krosnick**, a native of Connecticut, is active as both performer and educator. His principal teachers were William D'Amato, Luigi Silva, Jens Nygaard, and Claus Adam, whom he succeeded in the Juilliard String Quartet. A frequent recitalist and soloist, Mr. Krosnick performs throughout the United States and Europe. He has performed in New York City at Weill Recital Hall, Merkin Concert Hall, and Symphony Space and appears regularly with pianist Gilbert Kalish at Columbia University's Miller Theatre. His solo recordings may be heard on the Orion, Nonesuch, Arabesque, and New World labels. Mr. Krosnick serves on the teaching faculties of the Juilliard School and Tanglewood.



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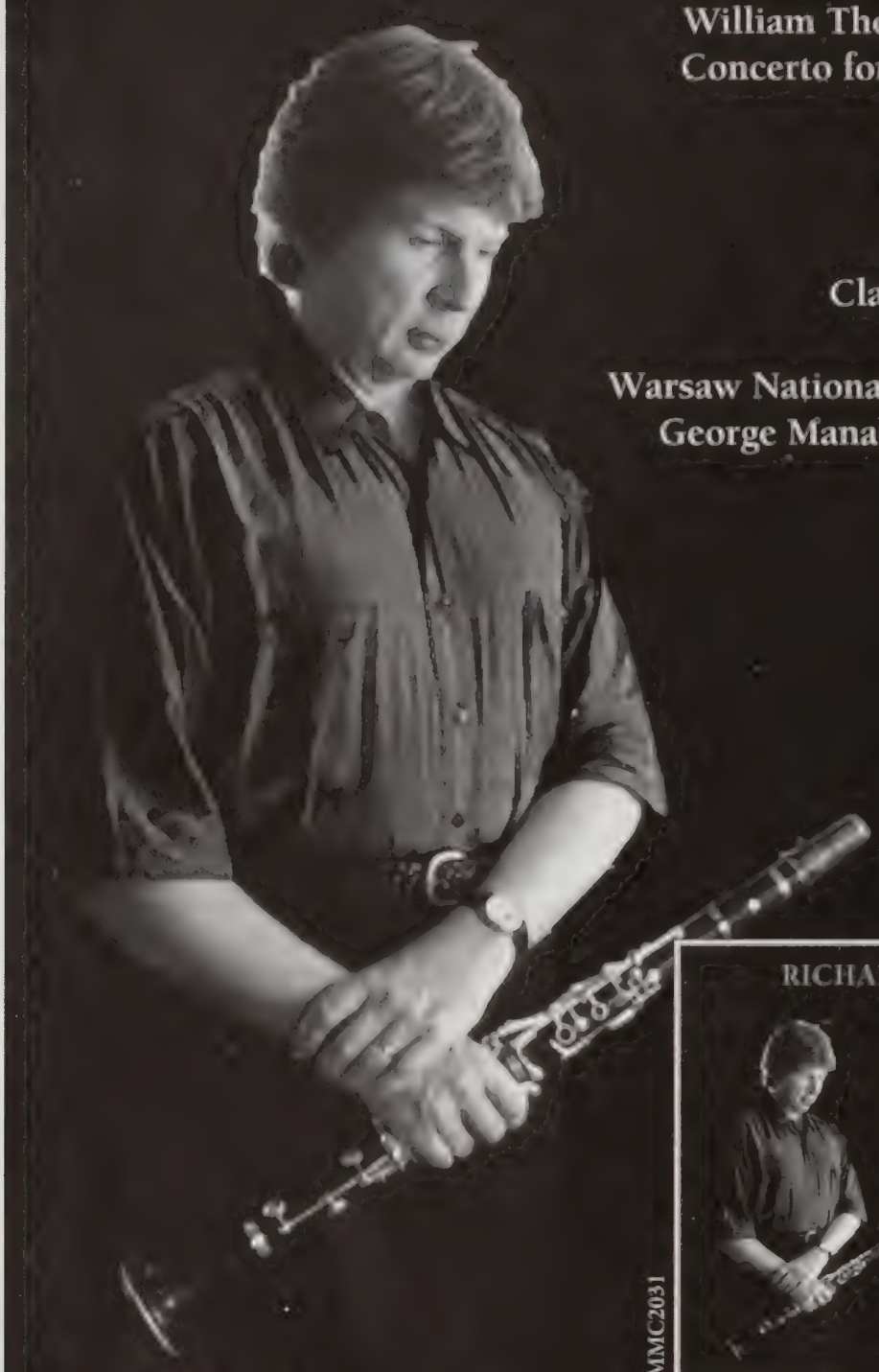
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SEIJI OZAWA HALL
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Thursday, August 7, at 8:30

RICHARD STOLTZMAN, clarinet
LUKAS FOSS, piano

"THE AMERICAN CONNECTION"

An exploration in music and words of the connections between Messrs. Stoltzman and Foss and some of this country's grand composers and their music.

GERSHWIN — Three Preludes, arranged for clarinet and piano
- Allegro ben ritmato e deciso
- Andante con moto e poco rubato
- Allegro ben ritmato e deciso

COPLAND — Piano Blues
- No. 1. Freely poetic
- No. 2. Soft and languid
- No. 3. Muted and sensuous
- No. 4. With bounce

IVES — *In the Morning,* for clarinet and piano
Serenity, for clarinet and piano

REICH — *New York Counterpoint,* for clarinet (in three movements)

FOSS — *Composer's Holiday,* for clarinet and piano

INTERMISSION

FOSS — *Fantasy-Rondo,* for piano

HINDEMITH — *Kleines Rondo,* for clarinet and piano

BERNSTEIN — Sonata for Clarinet and Piano
- Grazioso
- Andante
- Vivace e Leggiero

Baldwin piano

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Notes

This recital by Richard Stoltzman and Lukas Foss celebrates the music of American composers (one of them a German immigrant who remained for life—Foss himself—and another a German immigrant who stayed for a substantial portion of his life, though he eventually moved elsewhere—Foss's teacher Hindemith). Each of the performers in this recital has had close connections with one or another of all the composers represented here, and much of what appears below regarding the music they are to play comes from their pens.

George Gershwin (1898-1937) wrote the Three Preludes as piano solos for his own use. But the work has appeared in transcription in the programs of many instrumentalists other than pianists. Richard Stoltzman says of this version:

> For me the clarinet has always been the American woodwind. Of course the oboe, flute, bassoon, and clarinet all had their origins elsewhere, but the original voice many composers in the USA have sought found expansive expression in the clarinet. Gershwin got the goose bumps right away with his glorious *glissando* in the clarinet opening of *Rhapsody in Blue* and his *Three Preludes* seem a perfect way to herald the American way with the clarinet. Jay Gach gave me his transcription of the piano preludes for clarinet and piano, and I think there is a "natural feel" the clarinet gives to Gershwin's bluesy intervals and jazzy rhythmic inflections.

Aaron Copland (1900-1990) wrote his Four Piano Blues over the years 1947, 1934, 1948, and 1926, respectively; they were finally published in 1949. Expressively they range from the pastoral quality of No. 1 ("Freely poetic") and the flowing nature of No. 2 ("Soft and languid"), which incorporates material from Copland's early ballet *Hear Ye! Hear Ye!*, to the compact rondo of No. 3 ("Muted and sensuous"), closing with the most overtly jazzy No. 4 ("With bounce"). As Lukas Foss says of these works: "The expression 'serious fun' becomes serious and meaningful when applied to Copland's Piano Blues. They are indeed serious and they are fun. They are jazzy and uniquely Copland."

Charles Ives (1875-1953) wrote music that is, in the words of the title of one of the best recent books about him, "all made of tunes." And many of these tunes appear in his self-published volume of songs, which is one of the epochal landmarks of our music. Richard Stoltzman has frequently performed a suite of these songs in which the clarinet sings the voice part, and he explains the choice of the two included here:

Richard Stoltzman on Lukas Foss

My first awareness of the legendary status which Lukas Foss has achieved among musicians came when I was a student at Yale. One day there was a great stir amongst all the young composers and a rush to the library because word had gotten out that the latest groundbreaking music from Lukas Foss had arrived.... you could hear the musicians panting to get a first look at a new creation by Foss. He was the cynosure of music that was exciting, fresh, and forging a bold and intriguing language for performers....Lukas Foss has leapt into the middle of the wonderful dance of American music and composed, performed, and conducted it like no one else. He joins hands with Gershwin, Copland, Ives, and the newest aspiring musical greats to lead us in a dazzling whirl of American music in all its freedom and glory.

Lukas Foss on Richard Stoltzman

He is a great virtuoso and an ideal performer: he makes the music come alive. Listening to the clarinet concerto I composed for him come alive with Stoltzman's riveting performance is an exhilarating experience, like a dream come true.

Sandwiched between Copland and Reich, the first song, "In the morning," is a transcription Ives made of a gospel tune as he listened to America's spiritual roots just like Copland heard the blues. The second song, "Serenity," started its life in 1929 as a piece for chorus, harp, strings, and timpani. Ives takes two chords and repeats them over and over again to create a kind of minimalism that, fifty years later, Steve Reich would build into *New York Counterpoint.*

Steve Reich (b.1938) made his mark at first with music derived from or inspired by the simplicity-in-complexity of African drumming and calling for instruments as simple as two clapping hands. But his music has developed in wonderfully rich and complex ways. *New York Counterpoint,* composed for Richard Stoltzman in 1985, calls for eleven clarinets (four of them bass clarinets); ten of these parts have been pre-recorded by Richard Stoltzman, who plays the eleventh live. Mr. Stoltzman describes the piece:

> The music is in three movements, performed *attacca,* connected by an underlying uniform pulse. After a chordal introduction of clarinets playing in overlapping waves of repeated eighth-notes, the first movement gradually builds a tonal tapestry from small melodic patterns initiated by my clarinet and then passed on and integrated into the clarinet ensemble. From this tapestry, Steve Reich chooses single threads of melody and gives each one to me to play for a few moments. The second movement applies this idea to new melodic groups and undulating rhythm. The first movement introduction is recalled. In the third movement Reich plays with the ambiguity between a fixed melody felt in groups of two and groups of three. It finishes with a riding riff very reminiscent of the American big bands and revealing a bit of Steve Reich's (and my own) American jazz background.

Lukas Foss was born in Berlin, Germany, in 1922. He demonstrated precocious musical gifts when he began studying piano and theory in his native Berlin, working on the music of the great Classical masters. In 1933 his family moved to Paris, where he studied piano, composition, orchestration, and flute. In 1937 his family came to America, and the talented teenager continued his studies at the Curtis Institute in Philadelphia. He continued to develop as a triple threat—pianist (working with Isabella Vengerova), conductor (with Fritz Reiner), and composer (with Rosario Scalero and Randall Thompson). In 1940 he was invited by Serge Koussevitzky to be part of the first class at the Berkshire Music Center (now the Tanglewood Music Center), where, like his fellow student that summer, Leonard Bernstein, he was eager to pursue all aspects of music. Foss came back to Tanglewood for each of the next several summers. Since that time he has been active as a composer, conductor, pianist, and teacher, including a period teaching at UCLA (where he began to experiment with ensemble improvisation in a contemporary style) and periods as music director in Buffalo, Milwaukee, and Brooklyn. He was composer-in-residence at Tanglewood in 1989 and 1990, and he currently teaches at Boston University. Foss has always been interested in the whole range of musical possibilities. His music ranges widely in mood and character, from the romantic American rhetoric of his youthful cantata *The Prairie* or the rather Stravinskian *Parable of Death* to the *Baroque Variations,* which cheerfully twist passages from some of the most familiar Baroque composers, or the obsessive, hypnotic repetitions of the Third String Quartet and the strong contrast of the *Renaissance Concerto,* to be heard in tomorrow night's Boston Symphony concert celebrating the composer's seventy-fifth birthday, and which he has described as "living myself into an era." Regarding his *Composer's Holiday* for clarinet and piano, and his *Fantasy-Rondo* for solo piano, the composer writes:

> *Composer's Holiday* is from a set of three pieces for violin and piano composed fifty years ago, at the height of my love affair with America, my newfound home. The piece recalls country fiddle music. Although I use American folklore in my own way, it would not have happened without Copland's example.
>
> *Fantasy-Rondo* was composed in 1946—another example of this composer's youthful period. It has a neoclassic quality which haunts most of my early music. By "early" I do not mean "beginning": I started to compose at age seven. When I



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wrote *Fantasy-Rondo* I had already over fifteen years of composing behind me. Though my music changed drastically since the 1940s, I still like to play the piece, because of its lyricism combined with rhythmic vitality and because of its intriguing pianistic difficulty.

Paul Hindemith (1895-1963) was regarded from the early 1920s as one of the quintessentially German composers of the "new music." He investigated a wide range of modern techniques and wrote works that scandalized conservative ears and pious minds. But within two decades, for reasons beyond his control, he became, for a time, an American composer and a source of inspiration and training to many young Americans. Though he had visited the United States earlier on concert tours, Hindemith found it wisest to move here early in 1940. He had already left Germany for Switzerland, having become perhaps the single most prominent non-Jewish composer on Hitler's hate list. Hindemith arrived in New York in February 1940. The first months were difficult, but he was able to survive through teaching and lecturing jobs at Buffalo, Cornell, and Yale universities. Serge Koussevitzky quickly snagged him to join the composition faculty at the first session of the Berkshire Music Center that summer. Eventually he became an important figure at Yale University, where he conducted the collegium musicum and taught a generation of composers. If the general seriousness of his music and the love of counterpoint mark him as perpetually a German composer, he did nonetheless make a significant contribution to American musical life both as composer and teacher. Of the *Kleines Rondo*, Richard Stoltzman writes:

> Hindemith's *Kleines Rondo* is a jolly little example of contrapuntal wit. After we hear the theme in three disparate ranges, the piano sets up a three-four meter against the basic two-beat and then launches into a canon at the octave. The rhythmic bounce of the Rondo theme is extrapolated to provide a bass ostinato. This is given to the clarinet while the piano bubbles along in the upper register. All this is accomplished with great élan. We are hardly aware of Hindemith's compositional skill for the sheer joy of the music-making—the same may be said of his most famous student, Lukas Foss.

Leonard Bernstein (1918-1990) remains, seven years after his final appearance at Tanglewood in August 1990, conducting the BSO in his final concert just two months before his death, a central image and inspiration of this place and of American music, whether as composer, conductor, pianist, or teacher. He had already demonstrated his own view of the Americanness of the clarinet with a sonata for the unaccompanied instrument composed in the early 1940s and premiered here. He never lost that approach







THE BSO GOES ON-LINE

Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1997 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

in his later duo-sonata for clarinet and piano, which was an inspiration to Richard Stoltzman, as he writes:

> The sonata was written for David Oppenheim, a close friend of Leonard Bernstein's, and I heard it for the first performance and was very moved. It is an interesting mix of influences from Hindemith and Copland: it begins Hindemith-esque and ends Coplandesque. The sonata is tonal music, but lively and fresh. There are moments that are jazzy, and it is a wonderful vehicle for the clarinet and piano. It is no surprise that it has become a staple in the clarinet literature!
>
> —Steven Ledbetter

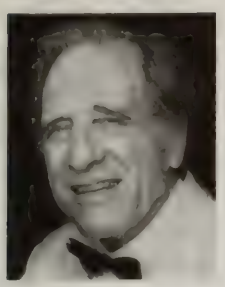
ARTISTS

Richard Stoltzman



Richard Stoltzman's virtuosity and musicianship have made him one of today's most sought-after concert artists. As soloist with more than a hundred orchestras, as recitalist and chamber music performer, as an innovative jazz artist, and as an exclusive RCA recording artist, the two-time Grammy winner has defied categorization. Mr. Stoltzman graduated from Ohio State University with a double major in music and mathematics. He earned his master of music degree at Yale University while studying with Keith Wilson and later worked toward a doctoral degree with Kalmen Opperman at Columbia University. As a ten-year participant in the Marlboro Music Festival, he gained extensive chamber music experience and subsequently became a founding member of the ensemble TASHI, which made its debut in 1973. Since then, his unique way with the clarinet has earned him an international reputation as he has opened up possibilities for the instrument. Mr. Stoltzman gave the first clarinet recitals in the histories of both the Hollywod Bowl and Carnegie Hall, and in 1986 he became the first wind player to be awarded the Avery Fisher Prize. His talents as a jazz performer as well as a classical artist have been heard far beyond his annual tours. He has performed or recorded with such jazz and pop greats as Gary Burton, the Canadian Brass, Chick Corea, Judy Collins, Eddie Gomez, Keith Jarrett, the King's Singers, George Shearing, Wayne Shorter, Mel Tormé, and Spyro Gyra founder Jeremy Wall. His commitment to new music has resulted in the commissioning and premiere of dozens of new concertos and sonatas for the clarinet. An exclusive RCA recording artist, Mr. Stoltzman has a discography numbering over forty releases, including a Grammy-winning recording of Brahms sonatas with Richard Goode. His most recent RCA Red Seal releases include "Amber Waves," featuring all-American music for clarinet and piano, a recording of clarinet concertos written for him by Lukas Foss, Einar Englund, and William Thomas McKinley, and "Spirits," featuring music of many faiths and peoples, ranging from Hildegard von Bingen to Duke Ellington, and from Bach to Keith Jarrett. Other recent releases include the Brahms and Weber clarinet quintets with the Tokyo Quartet and trios of Beethoven, Brahms, and Mozart with Emanuel Ax and Yo-Yo Ma, which won Mr. Stoltzman his second Grammy Award in 1996. In his 1997 release "Aria," Mr. Stoltzman performs some of opera's greatest works. His eighth crossover album on RCA Victor, "Visions," is a follow-up to "Dreams" and shares his memories and images of acclaimed films ranging from *The Piano* and *Schindler's List* to *The Lion King*. A laser disc and video of Mr. Stoltzman's "1791-1891-1991" project at Vienna's Konzerthaus, featuring performances of the Mozart Clarinet Concerto 200 years to the day after its Vienna premiere, the Brahms Clarinet Quintet (1891), and the premiere of Takemitsu's *Fantasma/Cantos* (1991), and an RCA Victor recording of tangos and other Latin works, are due for release. Highlights of Mr. Stoltzman's 1997-98 season include the New York premiere of William Bolcom's Second Piano Quartet at Carnegie Hall with the Beaux Arts Trio, orchestral, recital, and chamber concerts throughout North America, Asia, and Europe, and the continuation of the acclaimed "American Connection" programs with pianist/composer Lukas Foss. Among many compelling collaborations are performances and workshops with the percussion ensemble NEXUS and a twenty-fifth-anniversary tour with TASHI.

Lukas Foss



This year Lukas Foss celebrates his seventy-fifth birthday, culminating in a Tanglewood celebration this week with the Boston Symphony Orchestra and his colleagues Seiji Ozawa and James Galway. Honoring Mr. Foss's unparalleled contribution to American music, orchestras and performing artists around the world are scheduling performances of his music. Lukas Foss is a unique figure in American music, embodying an extraordinary legacy as conductor, composer, pianist, and pedagogue. He has conducted all of the world's most celebrated orchestras, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Berlin Philharmonic, Leningrad Symphony, London Symphony, Santa Cecilia Orchestra of Rome, and Tokyo Philharmonic, among others. As music director of the Brooklyn Philharmonic, Milwaukee Symphony, Buffalo Philharmonic, and Jerusalem Symphony, he has been an effective champion of living composers and has brought new life to the standard repertoire. His adventurous mix of traditional and contemporary music with the Brooklyn Philharmonic at the Brooklyn Academy of Music (BAM) has been acclaimed as both engrossing and unusual. Last summer Mr. Foss returned to the Hollywood Bowl to conduct the Los Angeles Philharmonic in one of his trademark "Music Marathons," culminating in a gala performance of Beethoven's Ninth Symphony. In addition he appeared at the Casals Festival, Rushmore Festival, and Spoleto Festival, as well as conducting orchestras around the world, including Santa Cecilia, Mexico City, Des Moines, Warsaw, and the Concertgebouw. Last season the New York Philharmonic dedicated a week of concerts to Mr. Foss's work, saluting his remarkable contribution to the vitality of American music. He has held the position of composer-in-residence at Harvard, Carnegie-Mellon University, Yale University, the Manhattan School of Music, UCLA, Boston University, and Tanglewood. In 1986 he delivered the prestigious Mellon Lectures at the National Gallery in Washington, D.C. He currently teaches composition at Boston University. Lukas Foss is the recipient of ten honorary degrees, a Guggenheim Fellowship, a Fulbright Fellowship, the Prix de Rome, and three New York Critics Circle Awards, and he is a member of the American Academy and Institute of Arts and Letters. He has studied with some of this century's greatest artists, including conducting with Fritz Reiner and Serge Koussevitzky, piano with Isabelle Vengerova, and composition with Paul Hindemith. He has collaborated with nearly every major artist of our time. As a composer Mr. Foss has, like his idol J.S. Bach, eagerly embraced the musical languages of his day, producing a body of well over 100 works that have been called among the most original and stimulating compositions in American music. Replacing Schoenberg as composer-in-residence at UCLA, he founded the Improvisation Chamber Ensemble, a foursome that improvised music in concert, working not from a score but from Mr. Foss's own ideas and visions. The effects of these experiments soon showed in his composed works, where he began probing and questioning the ideas of tonality, notation, and fixed form. An essential feature in his music is the tension, so typical of the twentieth century, between tradition and new modes of musical expression; this tension is most explicit in such works as his *Baroque Variations for Orchestra*, which "deconstructs" pieces by Handel, Scarlatti, and Bach. On the other hand, traditionalism is not absent in such experimental works as *Echoi*, which, along with his *Paradigm* and *Solo Observed*, is considered one of the major contemporary works for chamber ensemble. Recently his Third Symphony, *Renaissance Concerto*, and Piano Concerto for the Left Hand (a Boston Symphony commission premiered at Tanglewood by Seiji Ozawa, Leon Fleisher, and the Tanglewood Music Center Orchestra in 1994) have been embraced by leading orchestras, conductors, and artists around the world. Recent recordings of his music include his Guitar Concerto with Sharon Isbin and the St. Paul Chamber Orchestra on Virgin Classics, his Three American Pieces with Seiji Ozawa and the Boston Symphony Orchestra on a Grammy-winning disc from EMI Classics, and his Clarinet Concerto with Richard Stoltzman and the Berlin Radio Orchestra on RCA Victor Red Seal. Mr. Foss has appeared many times with the Boston Symphony Orchestra over the years, making his first BSO appearance as a concerto soloist in November 1947 and his first BSO appearance as conductor at Tanglewood in 1952. He appeared with the orchestra most recently as both conductor and pianist at Tanglewood in July 1990.

Tanglewood
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SEIJI OZAWA HALL

Prelude Concert

Friday, August 8, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MALCOLM LOWE, violin
VICTOR ROMANUL, violin
MICHAEL ZARETSKY, viola
JULES ESKIN, cello
YEFIM BRONFMAN, piano

MARTINŮ — Three Madrigals for violin and viola

Poco allegro
Poco andante
Allegro

Messrs. ROMANUL and ZARETSKY

BRAHMS — Quintet in F minor for piano and strings, Opus 34

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro; Trio
Finale: Rondo sostenuto—Allegro non troppo—Presto, non troppo

Messrs. BRONFMAN, LOWE, ZARETSKY, and ESKIN

Yefim Bronfman plays the Steinway piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

The Three Madrigals for violin and viola of Czech composer **Bohuslav Martinů** (1890-1959) were composed in 1947. The title evokes the music of the Renaissance, to be precise a form of vocal polyphonic music in which two to six (or even more) singers would express the emotions and images of a poem in an imaginative musical treatment. The form of the Renaissance madrigal grew out of the text to which it was set, with free-ranging segments changing character rapidly from one moment to the next. Perhaps it is this aspect of the madrigal that Martinů wanted to suggest in naming his duo after the old genre. In any case, each of the instruments is both leader and accompanist, supporting and commenting on the other's musical remarks at all times.

* * * * *

The Quintet in F minor of **Johannes Brahms** (1833-1897) went through a tortuous pre-history before ending up as a cornerstone of the chamber music repertory. In 1862 Brahms composed the work as a string quintet (with two cellos, like the great C major quintet of Schubert). On August 29 he sent the first three movements to Clara Schumann, who replied on September 3:

> I do not know how to start telling you quietly the great delight your quintet has given me. I have played it over many times and I am full of it. It grows on me. What a world of strength there is in the first movement, and what an Adagio! It is one long melody from start to finish. I am constantly playing it over and over again and never wish to stop. I like the scherzo also, but I am inclined to think the Trio a bit too short. When will the last movement be ready?

When the complete work arrived, Clara was full of enthusiasm: "The work is a masterpiece." The views of violinist Joseph Joachim were slightly tempered. He admitted that the piece was "certainly of the greatest importance and...strong in character," but it was also very difficult, and "I am afraid that without vigorous playing it will not sound clear." By April 1863 Joachim had rehearsed it several times, and he felt more strongly that Brahms would wish to make changes before allowing publication. The composer did, in fact, adjust some of the passages that Joachim objected to. But even so, when he heard a private performance in Vienna, he was not satisfied. And when Joachim himself played the quintet for Brahms in Hanover, the composer was convinced that he had demanded too much of the strings and still knew too little of their capabilities.

Brahms then withdrew the string quintet entirely and turned it into a sonata for two pianos, which he completed by February 1864 and performed with Karl Tausig in April. The work was still not a success. Clara Schumann insisted that it called for the resources of an orchestra and begged Brahms to rework the material yet again. This time he took the advice of Hermann Levi and turned it into a quintet for piano and strings, thus combining elements of both the earlier versions. He sent the final score to Levi in November 1865 and received a rapturous response from the enthusiastic musician:

> The quintet is beautiful beyond words. Anyone who did not know it in its earlier forms...would never believe that it was not originally thought out and designed for the present combination of instruments....You have turned a monotonous work for two pianos into a thing of great beauty, a piano duo accessible only to a few connoisseurs into a tonic for every dilettante who has some music in him, a masterpiece of chamber music, the like of which we have not seen since 1828 [the year Schubert died].

Even so, Brahms continued polishing his quintet further before sending it off to his publisher in July 1865. And he chose to publish the intermediate two-piano version of the score as well, though he utterly destroyed the original version for strings alone. He was not to return to the string quintet for nearly twenty years—and when he did, it was to a different ensemble, with two violas instead of two cellos.

The first movement grows from three tiny musical ideas presented right at the outset and varied with wonderful imagination into a tightly cohesive structure that constantly harps at the minor mode, only briefly relenting at the end of the exposition and in a parallel passage of the recapitulation. An extended passage for the four strings alone (almost the only one in the movement) seems to foretell a brighter and gentler conclusion, but it is rudely cut off by a violent reversion to the minor-key storms of the opening idea.

The slow movement is lushly harmonized and sweet, the strongest possible contrast to the first movement. It is direct and singing throughout, with the opening section of its ABA form rescored at its return.

The scherzo starts out with a tense pizzicato pulse in the cello, and it looks as if we are in for a mysterious and ghostly time. The syncopated 6/8 figure soon turns into a 2/4 march (still hushed) and suddenly bursts into a broader 6/8 version of the march. Brahms particularly enjoys the contrast of meters, and he works out his material in an

unpredictable way (including a crisp, hushed fugal passage) and untraditional keys. The scherzo proper ends with urgently reiterated statements of a D-flat sinking to C; this falling semitone is one of the most important motives of the whole piece, but its appearance here—particularly on D-flat and C—is very likely an intentional reference to the conclusion of Schubert's great C major quintet. Remember that Brahms originally wrote this passage for the same five instruments that Schubert used, so the sonority would reinforce the reminiscence. The Trio is, as usual, in marked contrast to the tension of the scherzo, a grand, noble tune stated twice (with different scoring) before beginning to work its way back for the repeat of the scherzo.

The finale opens with a dark, chromatic introduction yearning upwards and threatening some massive explosion. When the Allegro finally arrives, it turns out to be a quirky cello tune, followed by a syncopated second subject. The elements draw together in an extended coda in a faster tempo (but not too fast—Brahms is careful to modify his *Presto* with *non troppo*, and his own performances are reported to have been quite deliberate). Misleading final-sounding chords bring on the second subject, now in much more dramatic guise and extended at some length, before the vigorous syncopation of the scherzo returns to bring the quintet to a passionate close.

—Steven Ledbetter

ARTISTS

Malcolm Lowe celebrated his tenth anniversary with the Boston Symphony Orchestra during the 1994-95 season. In 1984 he became the tenth concertmaster in the orchestra's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He appears frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in

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Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Violinist **Victor Romanul** joined the Boston Symphony Orchestra at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the orchestra for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, when he was twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. His recent activities include the world premiere of the violin concerto by John Clement Adams, and numerous chamber music concerts and solo recitals.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. After graduating, he became a member of the Moscow Philharmonic String Quartet and, later, of the Moscow Radio and TV Symphony Orchestra. Mr. Zaretsky immigrated in 1972 to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the Boston Symphony Orchestra, which he joined that fall. An established soloist and chamber music performer, Mr. Zaretsky is adjunct associate professor at the Boston University School of Music. In 1983 he initiated an annual festival of Dmitri Shostakovich's music at Boston University. Mr. Zaretsky made his debut as a conductor leading the "Strictly Strings" Orchestra in Boston. For his achievement in teaching, he was elected to the Pi Kappa Lambda Chapter of the National Music Honor Society.

Born in Philadelphia, BSO principal cellist **Jules Eskin** came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony under Antal Dorati. Mr. Eskin studied with Janos Starker in Dallas and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. In 1947 and 1948 he was a fellowship student at the Tanglewood Music Center. In 1954 Mr. Eskin was awarded first prize in the prestigious Walter Naumburg Competition; he gave his New York Town Hall debut recital that same year. This led to an extended concert tour in Europe. Mr. Eskin has participated in the Marlboro Music Festival and played with the Casals Festival Orchestra in Puerto Rico. His chamber music collaborations have included appearances with Isaac Stern and Friends and the Guarneri String Quartet, and piano trio performances with Arnold Steinhardt and Lydia Artymiw. As a founding member of the Boston Symphony Chamber Players, Mr. Eskin has performed throughout the world and has recorded numerous chamber works for the RCA, Deutsche Grammophon, Northeastern, Nonesuch, and Philips labels. He has been soloist with the Boston Symphony Orchestra in Strauss's *Don Quixote,* Bloch's *Schelomo,* the Brahms Double Concerto, and the cello concertos of Dvořák, Haydn, Saint-Saëns, and Schumann.

For a biography of **Yefim Bronfman**, see page 43.

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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, August 8, at 8:30

SEIJI OZAWA conducting

Celebrating Lukas Foss's 75th Birthday

J.S. BACH — *Brandenburg* Concerto No. 5, BWV 1050, with solo keyboard, flute, and violin

Allegro
Affettuoso
Allegro

LUKAS FOSS, pianist/conductor
JAMES GALWAY, flute
TAMARA SMIRNOVA, violin

FOSS — *Renaissance Concerto* for flute and orchestra

Intrada. Slow (free)—Fast
Baroque Interlude (after Rameau). Allegretto
Recitative (after Monteverdi). Lento
Jouissance. Allegro non troppo

Mr. GALWAY

INTERMISSION

BIZET — Symphony in C

Allegro vivo
Adagio
Allegro vivace
Allegro vivace

BIZET/BORNE — *Carmen Fantasy*, for flute and orchestra

Mr. GALWAY

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Baldwin piano

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NOTES

Johann Sebastian Bach
Brandenburg Concerto No. 5, BWV 1050

Johann Sebastian Bach was born in Eisenach, Saxony, on March 21, 1685, and died in Leipzig on July 28, 1750. The six so-called "Brandenburg Concertos" seem to have been composed mostly during Bach's years in Cöthen, where he moved in 1717. They were completed by the end of 1720, since Bach sent an elaborate presentation copy with a dedication to the Margrave of Brandenburg on March 24, 1721. At least some of the six concertos were based on earlier works composed in Weimar around 1711. The Fifth, in D, is among the latest, evidently composed about 1719 or 1720, shortly before the preparation of the presentation manuscript. It certainly received a performance in Cöthen, probably with Bach at the harpsichord, but we have no precise information about any such performance, and there is no evidence that it was ever performed in Brandenburg. Nor is there documentation regarding the first American performance. The Boston Symphony Orchestra first played Bach's Brandenburg *Concerto No. 5 in April 1922; Pierre Monteux conducted, with pianist Alexander Siloti, flutist Georges Laurent, and violinist Richard Burgin. Serge Koussevitzky conducted the orchestra's first Tanglewood performance on July 9, 1950, with pianist Lukas Foss joining BSO principals Laurent and Burgin on this occasion. Conductor/harpsichordist Raymond Leppard led the BSO's most recent Tanglewood performance on July 8, 1979, from the keyboard, with then BSO principals Doriot Anthony Dwyer and Joseph Silverstein. The score calls for flute, violin, and harpsichord (piano in the present performance) soloists, orchestral strings, and basso continuo.*

The *Brandenburg* Concertos have immortalized the name of the Margrave Christian Ludwig of Brandenburg, to whom on March 24, 1721, Bach sent his lavishly beautiful presentation manuscript containing six splendid concertos representing a variety of different approaches to the concerto idea. The nickname of the set comes from the

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first great Bach scholar Philipp Spitta, and it has stuck. But the form in which we have these six works certainly owes more to the ensemble that Bach directed in Cöthen than to any possible Brandenburgian inspiration. Bach surely performed all of these works with his own ensemble and conceived the solo parts for musicians he knew well. The number of instruments called for in this set of concertos accords perfectly with the makeup of the ensemble at Cöthen. There is no evidence that any of these magnificent concertos was ever performed in Brandenburg, nor could the Margrave's small orchestra have undertaken most of them.

All six of the *Brandenburg*s are essentially *orchestral* concertos rather than *solo* concertos, despite the presence of prominent solo parts. The Fourth and Fifth concertos come closest in structure to the "standard" organization of *tutti* and solo sections, and No. 5 comes the closest to offering a real keyboard concerto—perhaps the first ever in the history of music. For various reasons, these two concertos are regarded as the latest of the six to have been composed.

As the opening movement (Allegro) unfolds, the keyboard instrument—at first willing to play its subservient role as part of the continuo—becomes more and more assertive until finally it bursts forth into an astonishing cadenza of tremendous difficulty. Violin and flute share the solo spot at the beginning, but once the cadenza begins, they are cast completely into the shade. The second movement, marked *Affettuoso* ("tenderly, lovingly"), is a chamber piece for the solo instruments with continuo (this was very common in the Baroque concerto). The finale, like the opening movement an Allegro, is written in 2/4 time, but the beats are subdivided by triplets, which gives to the ear the impression of a rollicking jig, to close the concerto in high spirits.

—Steven Ledbetter

Lukas Foss

Renaissance Concerto for flute and orchestra

Lukas Foss was born in Berlin, Germany, on August 15, 1922, and lives in New York City. He composed his Renaissance Concerto *on a joint commission from the Barlow Endowment for Music Composition at Brigham Young University and the Buffalo Philharmonic Orchestra, with assistance from the Cameron Baird Foundation and the Williams Gold Refining Company. The score was finished on March 17, 1986. It was first performed on May 9, 1986, by the Buffalo Philharmonic Orchestra under the composer's direction, with Carol Wincenc as soloist. There has been one previous Boston Symphony performance: on July 16, 1989, at Tanglewood with the composer conducting and James Galway as soloist. In addition to solo flute, the work calls for four woodwinds (one each of flute/piccolo, oboe, clarinet, and bassoon), four brass instruments (one horn, two trumpets, one trombone), harp, optional harpsichord for the second movement, timpani, chimes, tambourine, glockenspiel, triangle, Renaissance drum, harp, and a variable number of strings (anywhere from nine, for an intimate setting, to fifty).*

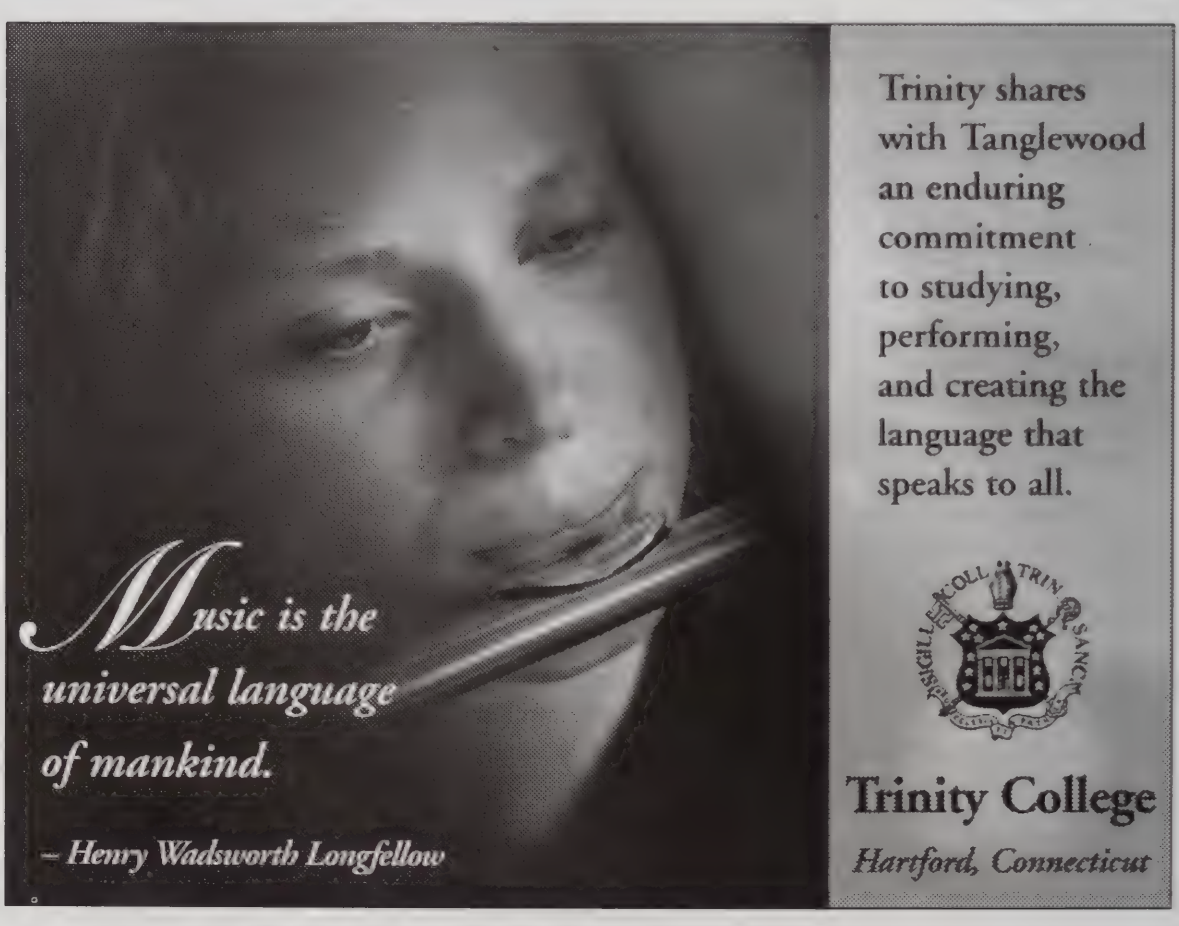
Lukas Foss demonstrated precocious musical gifts when he began studying piano and theory in his native Berlin, working on the music of the great Classical masters. In 1933 his family moved to Paris, where he studied piano, composition, orchestration, and flute. In 1937 his family came to America, and the talented teenager continued his studies at the Curtis Institute in Philadelphia. He continued to develop as a triple threat—pianist (working with Isabella Vengerova), conductor (with Fritz Reiner), and composer (with Rosario Scalero and Randall Thompson). In 1940 he was invited by Serge Koussevitzky to be part of the first class at the Berkshire Music Center, where, like his fellow student that summer, Leonard Bernstein, he was eager to pursue all aspects of music. Foss came back to Tanglewood for each of the next several summers. Then, in 1944, the year he turned twenty-two, his large-scale cantata for chorus and orchestra, *The Prairie* (a setting of Carl Sandburg's poem), made a considerable splash

when it was premiered by Robert Shaw and his Collegiate Chorale, receiving the New York Critics Circle Award.

In 1943 Koussevitzky hired Foss as the pianist of the Boston Symphony Orchestra. He had little to do, since few orchestral scores call for a pianist, and this allowed him plenty of time to work on his own music, which was precisely Koussevitzky's aim in making the appointment. Foss remained with the Boston Symphony until 1949. During that time he became, at twenty-three, the youngest composer ever to win a Guggenheim Fellowship.

After some time spent in Rome as a Fellow at the American Academy in 1950, Foss moved to Los Angeles to teach at UCLA. He also directed the Ojai Festival and founded the Improvisation Chamber Ensemble at UCLA, in order to experiment with musical improvisation in a contemporary style of concert music. He was music director of the Buffalo Philharmonic from 1963 to 1970, principal conductor and music director of the Brooklyn Philharmonic from 1971 to 1990 (he is now that orchestra's conductor laureate), and music director of the Milwaukee Symphony from 1981 to 1986.

Foss has always been interested in the whole range of musical possibilities. From the early years to the present his works show the record of an inquiring mind, and—more than that—the mind of someone who loves music and who absorbs ideas and procedures from all over, then transmutes them with the philosopher's stone of his own imagination into new guises. On the surface one would be hard put to identify the composer of *The Prairie*, with its spacious, almost romantic rhetoric, with the composer of *Time Cycle*, for soprano and orchestra, with its improvised interludes; or to find the rather Stravinskian language of *The Parable of Death* emanating from the same musical imagination as the *Baroque Variations*, which cheerfully twist passages from some of the most familiar Baroque composers; or yet again the Third String Quartet, with its obsessive, hypnotic repetitions, as opposed to the *Renaissance Concerto*, which the composer has described as "living myself into an era." These diverse



pieces, ranging widely in mood and character, share an extraordinary technical aplomb controlled by a searching, open musical mind that has never lost its sense of wonder.

The *Renaissance Concerto* came from a request of flutist Carol Wincenc, who asked Foss, in 1985, to write a concerto for her. Recalling that the flute "was a favorite instrument in the Renaissance and Baroque eras...[and] in ancient Greece, where the Olympic Games included flute playing," Foss sought the sound he wanted in early music. The work "is an homage to something I love, a handshake across the centuries."

In creating the *Renaissance Concerto*, Foss enjoyed the process of "inventing a Renaissance that never was." Some of the musical ideas in the work are those of famous (and not-so-famous) older composers, but Foss does not simply quote their music, spiffing it up in modern orchestral dress. Rather, he reworks it thoroughly, with the result that even the most familiar older sources (Rameau and Monteverdi) sound not like an arrangement, but like a piece that those composers might have written if they were alive today and knew the music of our century. And some of the most "Renaissance-like" themes in the work are entirely original with Lukas Foss.

The opening "Intrada" begins in a free tempo, introducing the soloist in whorls of decoration, before turning into a festive processional based on a motive from William Byrd's keyboard piece, "Carman's Whistle" (first heard in the oboe and clarinet). The jaunty tempo of the procession alternates with passages again featuring the flute in the opening slower tempo. Later on two trumpets on opposite sides of the stage echo an anonymous motive from a late fifteenth-century Spanish work. Foss combines these two borrowed figures for the close of the movement.

"Baroque Interlude (after Rameau)" borrows as its framework Jean-Philippe Rameau's harpsichord piece *L'Enharmonique*, the harmonic span of which lends itself well to a contemporary reinterpretation. Foss jokes, "The right notes are Rameau's and the wrong ones mine," but of course, in the new context, the right wrong notes make a witty game of Rameau's original. (The movement calls for either harpsichord or harp or both—depending on the acoustics of the performing space—to play the core of Rameau's keyboard work; the composer prefers harpsichord alone, if it is loud enough to balance the remaining instruments.)

The third movement ("Recitative [after Monteverdi]") uses an entire passage from Monteverdi's *Orfeo*, though listeners who do not know the opera will perhaps not guess this, while those intimately acquainted with it will be struck by Foss's expressive extensions of one of the most emotionally powerful passages in all of early opera—the moment when Orpheus learns of the death of his beloved Eurydice and vows to find her, even if it means descending to the realm of Hades and bringing her back bodily

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"*a riveder le stelle*" ("to see the stars again"). In this, Foss's rethinking of Monteverdi's powerful scene, the flute becomes Orpheus, "bending" the vocal line in a wonderfully expressive way, especially in the climactic repetitions of "*Addio*" ("Farewell") with which Orpheus ends his lament and sets off on his search.

As the title "*Jouissance*" ("Rejoicing") suggests, the finale is again bright and festive, growing out of a sturdy motive drawn from a 1612 work by the nearly unknown composer Melville. The flexible metrical feel of Renaissance song and dance is entirely suited to the twentieth century's interest in rhythmic irregularity. As the movement continues, patterns characteristic of Renaissance dances appear in rapid succession, sometimes as part of rapid-fire references to music by Vincenzo Galilei (the father of the famous astronomer Galileo), Carlo Gesualdo, and Jacopo Peri. The spirit of the dance predominates, as the flute takes over for an extended cadenza with the tambourine. Gradually the vision of the Renaissance fades; the soloist moves slowly toward the exit, while still playing, and disappears just as the sustained orchestral strings die away to nothing, and we return to our own century.

—S.L.

Georges Bizet
Symphony in C

Georges Alexandre César Léopold Bizet was born in Paris on October 25, 1838, and died in Bougival, near Paris, on June 3, 1875. He began the Symphony in C on October 29, 1855, and completed it before the end of November, but the work remained unpublished and quite unknown until sixty years after the composer's death, when the attention of Felix Weingartner was drawn to the manuscript in the Paris Conservatoire. Weingartner conducted the first performance in Basel, Switzerland, on February 26, 1935. Charles Munch led the first Boston Symphony performances of this symphony in January 1950 and the first Tanglewood performance in July 1952; Charles Dutoit gave the most recent Tanglewood performance, on August 7, 1992. The symphony is scored for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

When Georges Bizet died, some months before his thirty-eighth birthday, he became the object of widely diverse opinions on the part of French writers on music. One group waxed indignant at the way Bizet had been treated in his lifetime; an opposing group did so because his reputation had grown so after his death. His scores were treated cavalierly (the composer's widow never seemed to understand that they were of any importance), and scarcely a single one of his major works was published or performed in anything like the version the composer himself had written. Even the most popular work of all, *Carmen*, was not exempt from these difficulties; if anything, *Carmen* suffered more than most of Bizet's work, which simply fell into benign neglect. When Jean Chantavoine, a scholar who was seriously interested in Bizet's work, attempted in 1933 to interest a French conductor or publisher in the newly-discovered symphony of the young Bizet, his pleas fell on deaf ears; no one would so much as look at the manuscript.

Given the place *Carmen* holds in our affections, all this seems quite incredible. Normally the composer of a work that has become such a long-standing worldwide favorite would be subjected to intense scholarly scrutiny; his every musical trifle would be ferreted out, performed, and published. Yet none of this happened to Bizet. And even though he was admitted to the Conservatoire at the age of ten, winning the first of many prizes only six months later, the most acid of Bizet's critics, Henry Gauthier-Villars, attempted to prove that the young man was not in any sense a prodigy but simply had managed to absorb a certain amount of textbook learning. The facts, however, simply do not bear out that view. After winning the prize in solfeggio early on, Bizet began studying counterpoint and fugue with Pierre Zimmermann, a respected

senior figure, and the much younger Charles Gounod. He won second prize in piano the first year he attempted it (at age fourteen), and the following year shared first prize. At the age of sixteen he won second prizes in organ and fugue, and the following year took first prizes in both. In 1853 he began to study composition with Jacques Halévy, who immediately declared him ready—at age fifteen!—to enter the competition for the Prix de Rome (though Bizet decided, perhaps wisely, to wait a few years, fearing that his extreme youth would prejudice the judges). He wrote a number of piano works during that time, an orchestral overture, and some vocal numbers (possibly practice pieces for the cantata required in the Prix de Rome competition). He may even have had some early theatrical experience: in late September 1855, Halévy recommended him to the director of the Opéra-Comique (for which, twenty years later, he was to write *Carmen*) as a "young composer, pianist, and accompanist."

A great deal of experience, then, for a young man just turned seventeen. But nothing could prepare us for the extraordinary outburst of music that came just four days after his seventeenth birthday, when he began the Symphony in C, a work of such early-rising genius that we can only call up the names of Mozart, Schubert, and Mendelssohn to find a comparison at the same age. It is a work that instantly lays to rest any lingering complaints that Bizet was not precociously gifted. The symphony was in part inspired by Gounod, who had arranged for a job that would allow the young man to earn some money by preparing piano transcriptions of many of Gounod's works; among these was Gounod's First Symphony, which Bizet arranged for piano duet only a few months before writing his own symphony. In fact, so many procedures of the Gounod symphony recur in Bizet that he has clearly chosen to use his quondam teacher's work as a technical means of learning symphonic composition, to such an extent perhaps that he did not even consider the work to be "original," which might explain why he never sought performance or publication. Still, as Winton Dean comments, the young Gounod "was a much better model for Bizet than the later Gounod; even so his pupil already surpasses him in vitality and concentration."

The first movement is built of thematic ideas that reflect the classical tradition—arpeggios of common triads—but the verve and energy, not to mention occasional unexpected surprises of phrasing, mark the hand of one who is more than a mere imitator. The slow movement introduces in the woodwinds a little rhythmic figure that we'll hear much more of. This works around to the main key and yields to an oboe solo blossoming with exotic little decorative turns. A soaring secondary melody



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in the violins builds to a fortissimo climax and dies away in a fugue—an academic gesture at this point, though its conclusion neatly ties together a number of thematic strands. The wonderful Allegro vivace of the third movement is the most finished and mature movement in the symphony, abundantly exuberant in expression. The risk Bizet runs in using the main part of the scherzo theme in the Trio as well is that of exhausting the listener with not enough evident variety of material, but he brings it off with great verve. The last movement, another Allegro vivace, rushes along with a perpetual-motion theme followed by the marchlike rhythmic figures of the transition. The secondary theme begins sounding like the most whistleable tune in the symphony, but its continuation is deceptive in its harmonic ingenuity, and in that respect it is pure Bizet.

It is astonishing that after turning out so masterful a symphony, however much it may have derived from the study of another composer's work, Bizet should not have written another. It was not for want of trying. He turned out this first symphony in a month and then spent eleven years, on and off, trying to write another, which became his suite *Roma* (he called it "my symphony" for years, but finally realized that it was just not symphonic). And he began and abandoned two symphonies during his years as the Prix de Rome winner. Finally Bizet realized—and confessed as much to Saint-

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Saëns in his later years—that he simply required the theater and theatrical situations to fire his inspiration. But in the meantime he had produced the one delightful symphony that—even if only privately—marked his coming of age as a composer.

—S.L.

Francois Borne

Carmen Fantasy, for flute and orchestra, on themes from Bizet's *Carmen*

Georges Alexandre César Léopold Bizet was born in Paris on October 25, 1838, and died in Bougival, near Paris, on June 3, 1875. His most successful work, the opera Carmen, *was the last piece he composed; it was premiered in Paris on March 3, 1875, just three months before his death, which occurred in his thirty-seventh year. The* Carmen *Fantasy was arranged from themes from Bizet's opera by Francois Borne (1840-1920) and orchestrated by James Galway on the basis of Bizet's own orchestration. It has had one previous Boston Symphony performance, as part of Tanglewood on Parade on August 2, 1988; James Galway was soloist, with Seiji Ozawa conducting. In addition to the solo flute, the score calls for two flutes, two oboes (second doubling English horn), two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, triangle, bass drum, cymbals, tambourine, snare drum, harp, and strings.*

Bizet's *Carmen*, justifiably one of the most popular operas ever composed, aroused shivers of concern from the director of the Opéra-Comique, where it was first produced. The Opéra-Comique was, after all, a family theater, a place of long and unchanging traditions. The works presented there—lighter operas that were mostly sung but also contained spoken dialogue—had certain conventions that the audience expected: a heroine of spotless purity who might suffer at the hands of Fate (and of Man) but would eventually win out; a hero of bold courage and unchanging rectitude who usually comes across as a prude, but naturally wins the girl in the end; a villain, usually a baritone or bass, of unadulterated evil intentions; and a happy ending.

Bizet happily tossed each of these conventions out the window in selecting Prosper Mérimée's novel *Carmen* as the basis for an opera and then browbeating his librettists to give him the realistic situations he wanted—even to the extent of writing some of the libretto himself when they wanted to tone down the harsh and realistic story of the moral decline of a simple country boy to a deserter, smuggler, and eventually tormented murderer. Although the librettists Meilhac and Halévy created a pure heroine, Micaela, as a foil to the seductive Carmen, Bizet gave her music in the spirit of Gounod that made her come across as sweetly vapid by comparison with the exotic, sensual gypsy girl, Carmen, who was the opposite of everything the Opéra-Comique stood for in family entertainment. Other operas (notably *La traviata*) had depicted women whose morals were less than impeccable, but Bizet actually showed Carmen seducing José right on stage during the course of the first act—the first step in his moral decline. Carmen's love is capricious and intense; it led men to vie for her favors. In the end, it led to her murder—and on stage to boot! One of the directors of the company is said to have resigned because he could not persuade Bizet to give *Carmen* a happy ending!

Nobody knew quite what to make of it. The librettists had worked for years with Offenbach, and audiences expected something light and frothy. As each of the four acts went on, the audience became quieter and quieter, until there was nearly dead silence at the end. Though the work was performed forty-three times that season, it never filled the house, and the management was reduced to virtually giving tickets away. By the time the run had ended, the composer was dead, an apparent failure. But soon thereafter—in October of the same year—a production in Vienna began the opera's worldwide march of success, and it remains justifiably one of the most popular operas ever composed, for its great melodies, brilliant characterization, powerful

harmonies, and dramatic story.

Many arrangements have been made of Bizet's music, including orchestral fantasies of themes from the opera designed to show off, concerto-like, the talents of a given instrumentalist. Francois Borne's fantasy, written originally for flute with piano accompaniment and heard here as orchestrated by James Galway, turns the solo instrument into the gypsy seductress. Following the opening "Fate" music, the Fantasy concentrates on Carmen's *Habanera,* which in the opera projects her completely amoral, matter-of-fact view of love's transcience, and the sparkling gypsy song.

Regarding Borne himself: he was principal flute player of the Grand Theatre of Bordeaux. A native of Toulouse, Borne wrote a number of pieces for solo flute. His *Fantasie brilliante* on themes from Bizet's *Carmen* is in the tradition of display pieces designed to show off the performer's art with respect to musical elegance and technical virtuosity. (Among the best-known virtuosos who composed variations on famous themes for their own particular instrument were violinist Nicolò Paganini and the nineteenth-century Romantic pianist *par excellence* Franz Liszt.)

—S.L.

ARTISTS

For a biography of **Lukas Foss**, see page 15.

James Galway



Flutist James Galway is internationally regarded as a matchless interpreter of the classical repertoire and a consummate entertainer whose appeal crosses all musical boundaries. Through his extensive tours, numerous best-selling RCA Victor Red Seal and RCA Victor recordings and videos, and frequent television appearances, he has reached vast audiences, creating enthusiastic new fans for classical music. His repertoire ranges from Bach, Vivaldi, and Mozart to contemporary music, jazz, and Irish folk melodies. He is also continually broadening the flute literature through his commissions of works by contemporary composers. Mr. Galway has circled the globe many times, keeping his artistry fresh with a mixture of recitals, concerto appearances, chamber music, and master classes. His 1996-97 season has included appearances with the Boston, National, Dallas, Cincinnati, and Toledo symphony orchestras and a sixteen-



city United States recital tour with pianist Phillip Moll. Overseas engagements included concerts in Korea and Taiwan, orchestral appearances throughout the United Kingdom, Ireland, Denmark, Switzerland, and Germany, and trio performances with Mr. Moll and gambist Sarah Cunningham in Italy, Spain, Germany, and Switzerland. An exclusive RCA Victor Red Seal artist, Mr. Galway has won numerous awards for his recordings, including a Grand Prix du Disque and "Record of the Year" awards from both *Cash Box* and *Billboard* magazines, a platinum record, and several gold records. Recent recordings include "The French Recital" with pianist Christopher O'Riley, a disc of Bach sonatas with Phillip Moll and Sarah Cunningham, and concertos for flute and clarinet by the eighteenth-century composer Franz Danzi with clarinetist Sabine Meyer and the Württemberg Chamber Orchestra. Recent crossover releases include "The Seasons," featuring works by a wide variety of composers along with traditional Irish and Japanese music, and "Wind of Change," a disc of sixteen hit songs backed by a pop ensemble. New to Mr. Galway's recording endeavors is an enhanced CD project featuring a two-disc set of music from his classical and crossover repertoire, with CD-ROM material including video segments of him at home, conversations about his professional and personal life, and a brief interactive interview. In addition to all these activities and his many television appearances, Mr. Galway continues to enrich his instrument's repertoire. He has transcribed numerous works originally composed for other instruments and has commissioned works from such distinguished composers as Lorin Maazel, William Bolcom, John Corigliano, Joaquin Rodrigo, and Thea Musgrave. James Galway was born in Belfast, Northern Ireland. After mastering the penny whistle he began serious training on the flute, winning three top prizes at a local competition at twelve, then continuing his studies at London's Royal College of Music and Guildhall School, at the Paris Conservatoire, and with famed flutist Marcel Moyse. A series of positions with leading British orchestras culminated in his appointment as principal flute of the Berlin Philharmonic under Herbert von Karajan in 1969. After six years he then decided to establish a solo career; within a year he had recorded his first four RCA LPs, played more than 120 concerts, and appeared as soloist with London's four major orchestras. In 1979 he was awarded the Order of the British Empire by Her Majesty Queen Elizabeth II for his musical contribution to society. Mr. Galway made his BSO debut as soloist in the Opening Night concert of the 1984-85 season. He has appeared on five previous occasions with the orchestra at Tanglewood, most recently in August 1992, and made his subscription series debut this past March and April under John Williams's direction.

Tamara Smirnova



Born in 1958 in Siberia, **Tamara Smirnova** is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow, where she studied with Eugenia Chugaeva. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. In Zagreb, she won acclaim for numerous solo recitals, and solo appearances with the Zagreb Philharmonic, the Slovene Philharmonic, the Zagreb Soloists, and the Dubrovnik City Orchestra, among others. She also appeared with orchestras in the former Soviet Union and has concertized in Czechoslovakia, West Germany, Belgium, and Great Britain. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival and is a laureate of the annual award of the Croatian Musicians Association for 1988, "Milka Trnina." She has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb. Ms. Smirnova made her acclaimed American recital debut in November 1986 at Jordan Hall in Boston. She has appeared regularly as a concerto soloist with the Boston Pops Orchestra and other New England orchestras, as well as in California and North Carolina. She made her first BSO appearances as a concerto soloist in November 1989 and appeared as soloist with the orchestra most recently at Tanglewood in August 1995

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NOTES

Hector Berlioz
Le Carnaval romain, Characteristic overture, Opus 9

Hector Berlioz was born at La Côte-St.-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed the Roman Carnival *Overture in the fall of 1843, basing it on music from his opera "Benvenuto Cellini." In this form it received its premiere in Paris, under the composer's baton, on February 3, 1844. Carl Bergmann conducted an unnamed orchestra in the first American performance, which took place in New York on April 13, 1856. Georg Henschel introduced it to the Boston Symphony Orchestra repertory in January 1883. Serge Koussevitzky led the BSO's first Tanglewood performance on July 29, 1947. Edo de Waart led the orchestra's most recent Tanglewood performance on July 29, 1973. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, timpani, two tambourines, cymbals, triangle, and strings.*

Berlioz conceived this piece as an afterthought to his opera *Benvenuto Cellini,* a fictionalized treatment of the life of the famous Renaissance sculptor, which reaches its climax in the casting of the bronze "Perseus." The opera had been performed in 1838, without much success, owing to the politics of French musical life (wherein Berlioz himself was perpetually on the outside). The opera had been seriously hampered in performance by poor conducting from François-Antoine Habeneck, who was quite hostile to the work, though maintaining a veil of decorum. Though many members of the orchestra came to regard *Benvenuto Cellini* as one of the most original scores they had ever confronted, a few of them hoped to ingratiate themselves with Habeneck by "playing that well-known air 'J'ai du bon tabac' instead of their own parts," as Berlioz recounted in his *Memoirs.* Onstage things were no better.

> In the same finale, where the stage is darkened and represents the Piazza Colonna at night with the immense crowd in masks, the male dancers amused themselves by pinching the female dancers and, when they screamed, screaming too, to the discomfiture of the chorus, who were attempting to sing. When I indignantly appealed to the director to put an end to this insolent and undisciplined behavior, Duponchel was nowhere to be found: he did not deign to attend rehearsals.

The experience convinced Berlioz that every composer owed it to himself to become a conductor, too, so he could have some control over the treatment given his new pieces. The catastrophic experience of *Benvenuto Cellini* had a sobering effect on Berlioz, and he never forgot the humiliation of that opening night. Much later he wrote, in his *Memoirs*:

> It is fourteen years since I was stretched on the rack at the Opéra. I have just reread my poor score carefully and with the strictest impartiality, and I cannot help recognizing that it contains a variety of ideas, an energy and exuberance and brilliance of color such as I may never perhaps find again, and which deserved a better fate.

By this time, partly to preserve some of the wonderful music of *Benvenuto Cellini,* which he despaired of ever hearing again, Berlioz had already taken his own advice to become active as a conductor, and to that end he proceeded to write a series of very effective concert pieces that he could use in his own tours in the 1840s. In doing so he returned to the lively second-act finale of *Benvenuto Cellini,* which takes place in Rome during the unbuttoned pre-Lenten period known as carnival time. The finished piece, under the title "*The Roman Carnival,*" and described as a "characteristic overture," became one of Berlioz's most popular compositions. It had already enjoyed more than two dozen public performances when Berlioz decided, in 1852, to use it as a "second overture" for a production of *Benvenuto Cellini* in Liszt's Weimar (not in Paris!). And the first concert performance of the work even gave Berlioz the opportunity to enjoy a little sweet revenge over his old adversary Habeneck, who, he claimed, had always conducted the music far too slowly for the proper effect to be felt. As Berlioz recounted:

Not a single mistake occurred. I started the allegro at the right tempo, the whirlwind tempo of the Roman dancers. The audience encored it; we played it again; it went even better the second time. On my return to the artists' room, I saw Habeneck standing with a slightly crestfallen air, and said casually as I went past, "That's how it goes." He did not reply.

I was never more blessedly aware of the advantages of being able to conduct my music myself. My delight was the greater for the thought of what Habeneck had made me endure.

For this concert showpiece, Berlioz begins with a brief outburst of the main *saltarello* theme at a devil-may-care speed, followed by an exquisite and utterly characteristic, slow, lyrical melody in the English horn (drawn from the duet between Cellini and Teresa in the opera's first act); this, upon its third statement, is heard in tight canonic imitation. Once into the Allegro, the material comes almost literally from the Act II finale of *Cellini* for nearly 200 measures. The brief *fugato* that makes up the development keeps the galloping *saltarello* rhythm constantly present while the lyric melody recurs in sustained notes. The climactic moment involves the combination of all these elements—*saltarello*, canon, lyric passages, and tricky phrase elisions—to make a wonderfully invigorating close that leaves the listener—as much as the performers—breathless with its non-stop, headlong rush.

—Steven Ledbetter

Sergei Rachmaninoff

Piano Concerto No. 3 in D minor, Opus 30

Sergei Vassilievich Rachmaninoff was born at Semyonovo, district of Starorusky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Piano Concerto No. 3 during the summer of 1909, in preparation for an American tour, and played the first performance that November 28 at the New Theatre in New York with the New York Symphony Society conducted by Walter Damrosch. Rachmaninoff was also the soloist in the first Boston Symphony performances, with Pierre Monteux conducting, on October 31 and November 1, 1919. Byron Janis was soloist for the BSO's first Tanglewood performance on July 26, 1958, with Charles Munch conducting. The orchestra's most recent Tanglewood performance featured Evgeny Kissen under Seiji Ozawa's direction, on August 1, 1993. In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, side drum, cymbals, bass drum, and strings.

When Rachmaninoff came to write his Third Piano Concerto, he had a far different problem from the one that had faced him when composing the Second. At the time he started the earlier concerto, there was a question whether he would ever compose again at all. His confidence and self-esteem had been shattered by the catastrophic premiere of his First Symphony in 1897. (The best-known of the reviewers at that premiere, the acid-tongued composer César Cui, had commented, "If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on 'The Seven Plagues of Egypt,' and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would bring delight to the inhabitants of Hell.") It took him two years to develop the courage to compose again, and then only after extensive counseling sessions, partly under hypnosis, with a psychiatrist. The result, though, was the C minor concerto, which instantly established itself as an audience favorite.

Thus, by 1909, when he began work on the Third, he had to compete with his young self. In addition to the success of the Second Concerto, his Second Symphony had just won the Glinka Award of 1,000 rubles, beating out Scriabin's *Poem of Ecstasy*, which took second place, for the honor. He spent the summer of 1909 planning his first American tour, which began in Northampton, Massachusetts, on November 4

and continued until January. But the culminating event took place in New York City on November 28 when he premiered the new piano concerto with Walter Damrosch and the New York Symphony Society. The same forces repeated it two days later at Carnegie Hall and Rachmaninoff played it once more on January 16, 1910, this time with the Philharmonic and Mahler conducting. It was considered a qualified success —respected, though by no means the instant hit of the previous concerto.

The general tone of critical response—and this from critics who had heard the work three times in the space of seven weeks—was that, despite its many and undoubted beauties, the concerto was too long and rather full of notes. The *New York Herald* predicted that "it will doubtless take rank among the most interesting piano concertos of recent years" but added the observation—as true today as it was then—that "its great length and extreme difficulties bar it from performances by any but pianists of exceptional technical powers.

Of course Rachmaninoff himself was a pianist of "exceptional technical powers," among the most utterly gifted of keyboard artists of all time, and he was, in the first instance, writing specifically for himself. Yet he opened the concerto not with a stunning blast of keyboard virtuosity but with a muted muttering in the strings of a subdued march character and then, after two measures, a long, simple melody presented in bare octaves in the piano. Like so many Russian tunes—and so many of Rachmaninoff's!—this one circles round and round through a limited space, only gradually reaching up or down to achieve a new high or low note. Rachmaninoff was often asked whether this was a folk tune, and he always insisted that it was completely original and had simply come into his mind freely while working on the concerto. Musicologist Joseph Yasser has discovered a marked similarity between this theme and an old Russian monastic chant, which the composer might have heard as a boy when, while visiting his grandmother in Novgorod, they made visits to the local monasteries. The distant, buried memory of the chant might then have appeared unbidden, to be further

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shaped by the mature composer, into the concerto's main theme. In any case, its essentially Russian quality is palpable.

The theme itself, and its rustling accompaniment, will both play a role in the progress of the movement. The orchestra takes over the theme while the piano begins rapid figuration to a solo climax and preparation for the second theme. This begins with a dialogue between soloist and orchestra emphasizing a rhythmic motif that soon appears in a leisurely, romantic *cantabile* melody sung by the piano. A literal restatement of the concerto's opening bars marks the beginning of the development, which employs mostly material from the main theme and its accompaniment. This culminates in a gigantic solo cadenza which takes the place of the normal recapitulation, commenting in extenso on the motivic figures of first the principal theme, then the secondary theme. After its close, a brief reference to both themes suffices to bring the movement to a close.

The slow movement, entitled "Intermezzo," seems to start in a "normal" key, A major (the dominant of D minor), with a brief languishing figure in the strings that generates an elegiac mood in its extensive development. But the piano enters explosively to break the mood and carry us to the decidedly untypical key of D-flat, where Rachmaninoff presents a sumptuous and lavishly harmonized version of the main theme in a texture filled with dense piano chords. A bright contrast comes in a seemingly new theme, presented as a light waltz in 3/8 time, heard in the solo clarinet and bassoon against sparkling figuration in the piano. But Rachmaninoff has a very subtle trick up his sleeve here: the "new" theme is, in fact, note-for-note, the opening theme of the entire concerto, but beginning at a different pitch level of the scale (the third instead of the tonic) and so changed in its rhythm as to conceal the connection almost perfectly! This passage leads back to D-flat and an orchestral restatement of the opening.

The soloist "interrupts" the end of the slow movement with a brief cadenza that leads back to the home key of D minor for the finale. This is virtually a *ne plus ultra* of

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virtuosic concerto finales, filled with impetuous and dashing themes, rhythmically driving, syncopated, and sunny by turns. An extended *Scherzando* section in E-flat fills the middle of the movement. This involves acrobatic and lightly spooky variations on a capricious theme which seems new at first but turns out to be related to the opening of the finale and the second theme of the first movement. Moreover, between the increasingly ornate miniature variations, Rachmaninoff inserts a reminder of both themes of the first movement. Following the restatement of all the thematic material, the piano builds a long and exciting coda that brings this most brilliant and challenging of concertos to a flashing, glamorous close.

—S.L.

Béla Bartók
Concerto for Orchestra

Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Rumania), on March 25, 1881, and died in New York on September 26, 1945. Bartók composed the Concerto for Orchestra between August 15 and October 8, 1943; the work was given its first performance on December 1, 1944, by Serge Koussevitzky and the Boston Symphony Orchestra. Pierre Monteux gave the first Tanglewood performance on July 22, 1956. Seiji Ozawa led the BSO's most recent Tanglewood performance on August 18, 1991, though it was played here more recently by Zubin Mehta and the Israel Philharmonic on August 14, 1993. The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (with a fourth trumpet marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.

For Bartók, the *Anschluss*, Hitler's occupation of Austria on March 11, 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal-Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them;...but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for more than three years; for a while it appeared he had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious breakdown of his health in January 1943 forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time, even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission, since he knew that Bartók would never accept anything that smacked remotely of charity, to tell him of her joy at the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"

Bartók spent the summer resting under medical supervision at a sanatorium at Lake Saranac in upstate New York; here he wrote most of the new work between August 15 and October 8, 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his



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health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

The Concerto opens with a soft and slightly mysterious slow introduction laying forth the essential motivic ideas: a theme built up of intervals of the fourth, answered by symmetrical contrary motion in seconds. These ideas become gradually more energetic until they explode in the vigorous principal theme in the strings, a tune that bears the imprint of Bartók's musical physiognomy all over with its emphatic leaping fourths and its immediate inversion. It is a rich mine of melodic motives for future development. The solo trombone introduces a fanfare-like figure, again built of fourths, that will come to play an important role in the brasses later on. The "secondary theme" is a gently rocking idea first heard in the oboe. Most of these materials make their first impression as melodies pure and simple, not as the source material for contrapuntal elaboration. But Bartók works out a wondrously rich elaboration with all kinds of contrapuntal tricks, and the fact that this was possible is, of course, no accident; the composer planned it from the start in designing his themes.

The "Game of Pairs" that forms the second movement is simple but original in form, a chain-like sequence of folk-oriented melodies (though surely not genuine folk tunes) presented by five pairs of instruments, each pair playing in parallel motion at a

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different interval: the bassoons in sixths, then oboes in thirds, clarinets in sevenths, flutes in fifths, and trumpets in seconds. After a brass chorale in the middle of the movement, the entire sequence of tunes is repeated with more elaborate scoring.

The third movement, *Elegia*, is one in a string of expressive "night music" movements that Bartók delighted in. He described it as "chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs." The thematic ideas are closely related to those of the first movement—the intervals of fourths and of seconds, and some of the actual thematic ideas—but they are treated here in a kind of expressive recitative of the type that Bartók called "*parlando rubato*," a style that he found characteristic of much Hungarian folk music.

The *Intermezzo interrotto* ("Interrupted Intermezzo") alternates two very different themes: a rather choppy one first heard in the oboe, then a flowing, lush romantic one that is Bartók's gift to the viola section. But after these ideas have been stated in an ABA pattern, there is a sudden interruption in the form of a vulgar, simpleminded tune that descends the scale in stepwise sequences. This tune actually comes from the Seventh Symphony of Shostakovich, which Bartók heard on a radio broadcast while working on the Concerto for Orchestra; according to his son Péter, he was so incensed with the theme's ludicrous simplicity that he decided to work it into his new piece and burlesque it with nose-thumbing jibes in the form of cackling trills from the woodwinds, raspberries from tuba and trombones, and chattering commentary from the strings. Soon, however, all settles back to normal with a final BA statement of the two main tunes.

The last movement begins with characteristic dance rhythms in an equally characteristic Bartókian *perpetuo moto* which rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, but building up naturally to a splendidly sonorous climax.

The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience.* It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she recalled later in her book on Bartók's last years):

> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking

*The idea of the piece seems to have gone over well with composers, too, especially those who write for the Boston Symphony. Many works called "concerto for orchestra" have been written in recent decades, and during the orchestra's 100th season, several of the composers commissioned for the event either wrote a work consciously entitled "Concerto for Orchestra" (Roger Sessions, whose work was awarded a Pulitzer Prize) or described their score as being designed to show off the orchestra's virtuosity in the manner of a "concerto for orchestra" (Peter Maxwell Davies, Andrzej Panufnik).

further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performance of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin; the Third Piano Concerto, finished but for the last seventeen measures; and the unfinished Viola Concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.

—S.L.

ARTISTS

Charles Dutoit



Charles Dutoit has been music director of the Montreal Symphony Orchestra since 1977. In September 1990 Mr. Dutoit became music director of the Orchestre National de France. Since September 1996 he has also been principal conductor of the NHK Symphony Orchestra in Tokyo. Under an exclusive long-term contract with Decca/London since 1980, Mr. Dutoit and the Montreal Symphony Orchestra have produced more than seventy-three recordings, winning more than forty national and international awards and distinctions, such as the Grand Prix du Président de la République (France), the Prix mondial du Disque de Montreux, the High Fidelity International Record Critics Award, the Edison Award of Amsterdam, the Japan Record Academy Award, the German Music Critics Award, and numerous Juno and ADISQ (Félix) awards. In 1996 Mr. Dutoit and the Montreal Symphony received their first Grammy Award for Best Opera Recording, for Berlioz's *Les Troyens*. Mr. Dutoit's numerous other recordings have been released on the Deutsche Grammophon, EMI, Philips, CBS, and Erato labels. In addition to his summer activities with the Montreal Symphony Orchestra, Mr. Dutoit is artistic director and principal conductor of two of North America's most prestigious summer festivals—the Philadelphia Orchestra's concert series at the Mann Music Center in Philadelphia and at the Saratoga Performing Arts Center in Saratoga Springs, New York. Since 1981 he and the Montreal Symphony Orchestra have undertaken many important tours, including nine visits to the United States, five major tours of Europe, five tours to the Far East, and their first-ever tour of South America. In July 1996 they participated in the Casals Festival in Puerto Rico. The Montreal Symphony is also the only Canadian orchestra to have performed at the Hollywood Bowl and at the Tanglewood and Ravinia festivals. Since their 1982 New York debut Mr. Dutoit and the Montreal Symphony have been annual visitors to Carnegie Hall, where they have played to capacity audiences. In the United States Mr. Dutoit has also conducted the major orchestras of Boston, New York, Philadelphia, Cleveland, Chicago, Pittsburgh, Los Angeles, and San Francisco. Since 1981 he has been invited regularly to lead the New York Philharmonic, the Philadelphia Orchestra, and the Boston Symphony. On numerous occasions he has also conducted the Israel Philharmonic, the Berlin Philharmonic, the Munich Philharmonic, and the Royal Concertgebouw of Amsterdam, as well as orchestras in Paris and London. Since his operatic debut at Covent Garden in 1983 he has conducted at the Deutsche Oper Berlin and the Metropolitan Opera. He has also conducted a new stage production of Berlioz's *Les Troyens* at the Los Angeles Music Center Opera. Mr. Dutoit has received numerous awards and distinctions. The recipient of honorary doctorates from McGill University, the Université de Montréal, and the Université Laval, he was named "Musician of the Year" by the Canadian Music Council in 1982. In 1988 the same organization awarded him the Canadian Music Council Medal in recognition of his exceptional contribution to music in Canada. Also in 1988 the Government of France made Mr. Dutoit an Officier de l'Ordre des Arts et des Lettres, and in June 1996 he was promoted to Commandeur de l'Ordre des Arts et des Lettres. In 1991 he was made an honorary citizen of the City of Philadelphia, and in 1994 the Canadian Conference of the Arts awarded him its Diploma of Honour for distinguished service to the arts in Canada. He is also a "Grand Montréalais" ("Grand Montrealer") and was named "Grand Officier de l'Ordre national du Québec" by the Quebec government in April

1995. Mr. Dutoit has appeared frequently with the Boston Symphony Orchestra at Symphony Hall and Tanglewood since his BSO debut in February 1981, most recently for subscription concerts in April 1993 and a Tanglewood appearance that August.

Yefim Bronfman



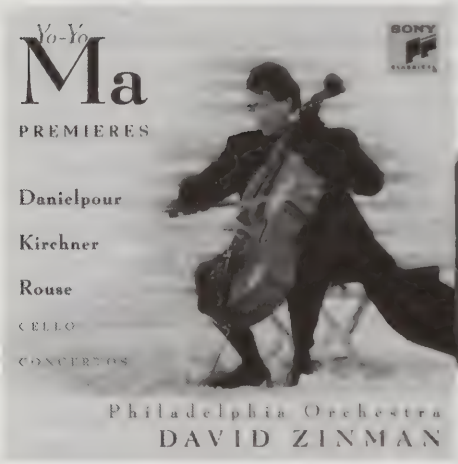
Acclaimed for his solo recitals, orchestral engagements, and rapidly growing discography, Yefim Bronfman is regarded as one of today's most talented virtuoso pianists. Mr. Bronfman's 1996-97 season was highlighted by a series of three concerts at Alice Tully Hall devoted to music of Prokofiev and Schumann. Besides playing solo piano works, Mr. Bronfman invited colleagues Joshua Bell, Lawrence Dutton, Lynn Harrell, Barbara Hendricks, and Isaac Stern to join him for vocal and chamber performances. His season also included a European tour with the Royal Philharmonic Orchestra under Yuri Temirkanov, performances of Beethoven's Triple Concerto with Itzhak Perlman, Mischa Maisky, and the Israel Philharmonic as part of that orchestra's sixtieth-anniversary celebrations, and appearances with the Berlin Philharmonic, Chicago Symphony, Cleveland Orchestra, Deutsches-Sinfonie-Orchester Berlin, Hallé Orchestra, the Los Angeles Philharmonic at Avery Fisher Hall, Munich's Bayerischer Rundfunk Orchestra, the National Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Philadelphia Orchestra, Rome's Santa Cecilia Orchestra, and the St. Louis Symphony, among many other ensembles. Mr. Bronfman's recent seasons have included concerts with the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Dallas Symphony, Los Angeles Philharmonic, Montreal Symphony, New York Philharmonic, the Orchestre de Paris, and the Pittsburgh Symphony. Summer engagements have taken him to the Aspen, Bad Kissingen, Blossom, Hollywood, Mann Music Center, Mostly Mozart, Ravinia, Salzburg, Saratoga, Tanglewood, and Verbier festivals. He has given numerous solo recitals in the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his emigration to Israel at age fifteen. That same year he was awarded the Avery Fisher Prize, one of the highest honors ever given to American instrumentalists. An exclusive Sony Classical recording artist, Mr. Bronfman has been praised for his solo, chamber, and orchestral recordings. His latest releases include the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic, the final volume of his complete cycle of Prokofiev sonatas, Prokofiev's Second and Fourth piano concertos (nominated for both Grammy and *Gramophone* awards), and the Tchaikovsky and Arensky piano trios with Cho-Liang Lin and Gary Hoffman. His recordings with Isaac Stern include the Brahms violin sonatas from their aforementioned Russian tour and two volumes of the complete Mozart violin sonatas. A devoted chamber music performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, as well as the Chamber Music Society of Lincoln Center. He is a regular recital partner of Lynn Harrell and has also played chamber music with Yo-Yo Ma, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, Joshua Bell and others. An American citizen since July 1989, Yefim Bronfman was born in Tashkent, in the Soviet Union, and emigrated to Israel with his family in 1973, making his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in 1978, his Washington recital debut in 1981, and his New York recital debut in 1982. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at Juilliard, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. Mr. Bronfman made his Boston Symphony debut in January 1989. His most recent appearances with the orchestra were at Tanglewood in August 1995 and at Symphony Hall in March 1996.

YO-YO MA

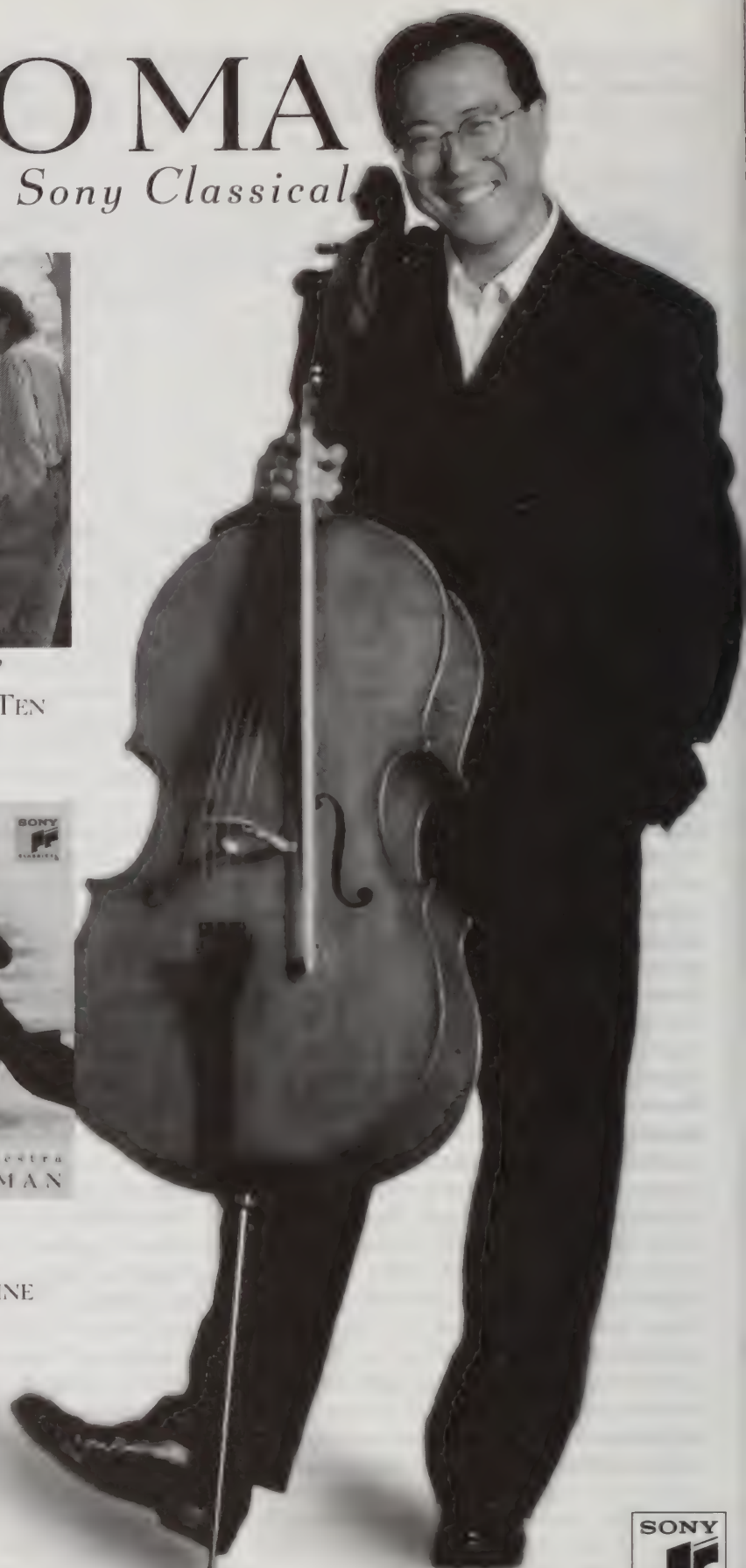
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RAVEL — *Le Tombeau de Couperin*
- Prélude
- Forlane
- Menuet
- Rigaudon

ROUSE — Violoncello Concerto
- Combattimento—
- Adagiati

YO-YO MA

INTERMISSION

HAYDN — Cello Concerto No. 1 in C
- Moderato
- Adagio
- Allegro molto

Mr. MA

RAVEL — *La Valse,* Choreographic poem

The performance of Christopher Rouse's Violoncello Concerto is part of this year's Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through August 14. The Festival of Contemporary Music has been endowed in perpetuity by the generosity of Dr. Raymond and Hannah H. Schneider.

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NOTES

Maurice Ravel
Le Tombeau de Couperin

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Le Tombeau de Couperin *as a suite in six movements for piano solo between 1914 and 1917; he orchestrated four of these movements in 1919. The orchestral suite was first performed in Paris on February 28, 1920, Rhené-Baton conducting. Pierre Monteux's Boston Symphony performances in November 1920 were the first in America. Charles Munch led the first Tanglewood performance on July 26, 1953. André Previn led the orchestra's most recent Tanglewood performance on August 12, 1995. The score calls for a modest orchestra consisting of two flutes, oboe, two clarinets, two bassoons, two horns, trumpet, harp, and strings.*

During the sixteenth and seventeenth centuries French poets frequently wrote short poems—or assembled collections of such poems—commemorating the death of a notable person. Such poems were called "*tombeaux*" ("tombstones"). Usually the deceased person to be so honored was of the high nobility, though occasionally the death of a great poet, like Ronsard, might generate an outpouring of literary tributes. During the seventeenth century the *tombeau* tradition was adopted by French composers, who wrote their works most frequently for solo lute or solo harpsichord, usually in the form of a slow, stately dance movement. A group of French composers in the late nineteenth and early twentieth centuries, concerned with recapturing some of the history of the French musical tradition, began reusing the neo-classical dance forms in their compositions. Ravel was the first to reuse the term *tombeau*, in his tribute to his great predecessor François Couperin (1668-1733), whose music shares with Ravel's

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The original piano-solo version of *Le Tombeau de Couperin* occupied Ravel for some three years, on and off, during the devastating course of World War I, which was personally shattering to him. The piano work was a *tombeau* not only to the Baroque composer Couperin but also to deceased friends—each of the six movements was dedicated to a victim of the war. The piano version contained the following sections: Prélude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. When Ravel decided to orchestrate the work in 1919, he omitted the Fugue and Toccata entirely and reversed the positions of the Menuet and Rigaudon.

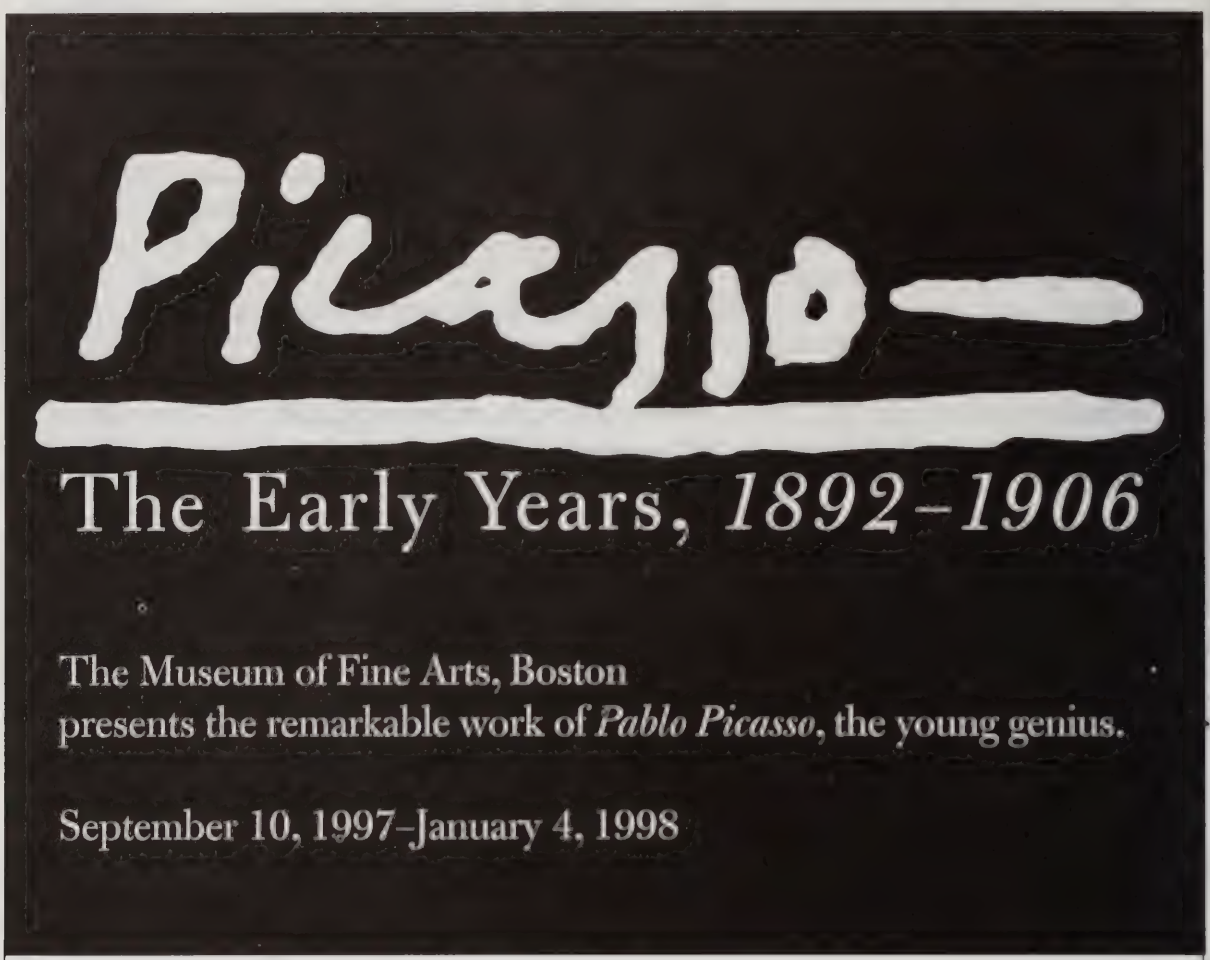
The music of Ravel's *Tombeau* is not really an evocation of Couperin's own style—not even in a very extended way. Ravel simply hoped to pay tribute to the entire French musical tradition (then evidently under attack—culturally as well as militarily—from Germany). In its orchestral guise, the *Prélude*, with its running sixteenth-note figurations, makes extended demands on the articulation and breath-control of the woodwind players, especially the oboist. The *Forlane* is fetchingly graceful, delicate, and highly polished. (Oddly enough, given Ravel's evident intention of commemorating French music, the *forlane* is an old dance from Italy, not France!) Ravel was evidently especially fond of the *Menuet*, which was the last music to be seen on his music rack when he died in 1937. And the *Rigaudon*, with its brassy outbursts, brings the *Tombeau* to a cheerful and lively conclusion.

—Steven Ledbetter

Christopher Rouse
Violoncello Concerto

Christopher Rouse was born in Baltimore, Maryland, on February 15, 1949, and lives in Pittsford, New York. He is this summer's composer-in-residence at the Tanglewood Music Center. He wrote his Violoncello Concerto on a commission from Betty Freeman for Yo-Yo Ma and the Los Angeles Philharmonic for the orchestra's seventy-fifth anniversary. He completed the score on October 27, 1992, in Fairport, New York. The first performance took place in Los Angeles on January 26, 1994, with David Zinman conducting the Los Angeles Philharmonic and Yo-Yo Ma as soloist. This is the first performance by the Boston Symphony Orchestra. In addition to the cello soloist the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, tuba, harp, timpani, a large percussion ensemble (player I: three wood blocks, piccolo wood block, sandpaper blocks, castanets, bongo, suspended cymbal; player II: guiro, vibraslap, snare drum, tambourine, hammer [wooden, like that called for in Mahler's Sixth Symphony], metal plate, ruten, and glockenspiel; player III: five temple blocks, ratchet, triangle, bass drum, and xylophone; player IV: maracas, claves, slapstick, tenor drum, Chinese cymbal, and tam-tam), and strings.

Christopher Rouse studied with Richard Hoffmann at the Oberlin Conservatory from 1967 to 1971. Then, much taken by the music of George Crumb, he went to Philadelphia to work privately with Crumb for two years. During that time his musical stock-in-trade was the delicate, evanescent gestural style that Crumb is known for. But eventually he decided that "the best composer of Crumb's music is Crumb" and went to Cornell, where he earned both master's and doctoral degrees in composition under Karel Husa between 1973 and 1977. He spent three years (1978-1981) on the composition faculty of the University of Michigan at Ann Arbor. Since 1981 he has been a member of the composition faculty of the Eastman School of Music, and this fall he also joins the faculty of the Juilliard School. While at Michigan, he introduced a course on rock and roll, the first such course offered for full credit at an American conservatory, a fact that attracted considerable publicity. But although Rouse is seriously interested in the study of rock music, he insists that it has had no influence on his own compositional style, with the exception of a handful of works—such as *Bonham*, for eight



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drummers, an exciting homage to John Bonham, late drummer of Led Zeppelin. His First Symphony (performed by the BSO in October 1989) is as different as it could be —an extended slow movement of considerable expressive power that quotes briefly from Bruckner's Seventh Symphony but for the most part goes its own original way. His Trombone Concerto won the 1993 Pulitzer Prize and has already received two recordings, unusual for a new composition. Indeed, many of his works, including the Cello Concerto, have already been recorded.

Since turning his back on the delicate style of his Philadelphia period, Rouse has found himself to be more and more interested in expressive extremes, whether of extreme ecstasy or the darker side of human feelings. Pieces of the 1980s tended to be increasingly "harsh, brutal, violent, hysterical," and they are often based on mythology, "preferably the demons of various cultures." But this has changed in the 1990s, though the fact is not always recognized. As he commented recently, "I'm having a hard time living down the reputation of being the Stephen King of modern music!"

Many of his works of the early '90s have been concerned in some way or another with death, often as a memorial tribute on the departure of someone close to him, such as the composer Stephen Albert, whose tragically early death in an automobile accident finds a musical mourning in Rouse's Second Symphony (to be performed here by the Tanglewood Music Center Orchestra on August 14). The music of Andrzej Panufnik, the late Polish composer long exiled in Britain (and who composed his *Sinfonia Votiva* for the BSO's centennial) is referred to briefly in the present Violoncello Concerto. But the most central memorial tribute in the present concerto is to William Schuman, one of the major composers whose career was jump-started by the interest and support of Serge Koussevitzky. Rouse knew Schuman very well and even, on the occasion of the older composer's seventieth birthday, in 1980, wrote a full-length book about his music, though unfortunately it was published in a very much shortened version which, however useful it remains, deprives us of Rouse's insight into many of the major scores of our century. The Schuman melody that Rouse chose for his threnody—a setting of Shakespeare's "Orpheus with his lute"—is one of the most gorgeously eloquent tunes of this century, and one that Schuman himself had re-used in a work for cello and orchestra.

Schuman's work was written for Leonard Rose, who was Yo-Yo Ma's mentor (thus providing a connection-by-performer to the Rouse work). But the main reason Rouse chose to quote it here, aside from the sheer beauty of the melody, is a textual passage that occurs near the end of the original song: "Fall asleep, or hearing, die…", which links it to the text of the Monteverdi aria also introduced at the end of the concerto. Both quoted melodies, then, are, in the composer's words, "lullabies of death." As Rouse explained recently, the profoundly expressive second movement is an attempt to capture at some length the very instant of passage from life to death, "the nano-second of life no-longer-existing and not yet *not* existing."

—S.L.

The composer has provided the following commentary on his concerto:

During the long gestation and composition of the concerto, the music world lost a number of significant creative figures, several of whom were personal friends. The loss of Leonard Bernstein and Aaron Copland had been reflected in my trombone concerto, completed early in 1991. The next two years saw the passing of Olivier Messiaen, John Cage, and William Matthias, among others. Especially dear to me was the loss late in 1991 of Sir Andrzej Panufnik, whom I had come to know only in the final years of his remarkable life. Even more painful was the sudden death on my forty-third birthday of William Schuman, for almost thirty years a friend and mentor of incalculable importance in my life. As a result, my violoncello concerto became a meditation upon death—the struggle to deny it and its ultimate inevitability.

I elected once again to use the two-movement form I had employed in my violin

concerto of 1991, although the slow-fast movement order of that earlier score was here reversed. I also chose to title the two movements after Monteverdi sources. The first movement, "Combattimento," pits the soloist against the orchestra in a battle for supremacy reminiscent of the nineteenth-century manner, the orchestra goaded on much of the time by the hissings and rattlings of unpitched wooden percussion instruments. Ultimately, the orchestra's ever more powerful assaults prove too much for the solo cello, and at the very end of the movement it is "bitten" or "stung" by the aforementioned wooden percussion. The ensuing cadenza leads to the second movement, "Adagiati," a movement which spends much of its duration in a state of quiet suspended animation, elegiac and contemplative, a musical portrait of the split second that separates life from death. Near the end of the work come interspersed quotations from two disparate pieces—Arnalta's lullaby from Act II of Monteverdi's *L'incoronazione di Poppea* ("Lie down and rest...sleep, my soul") and William Schuman's song "Orpheus with his lute." Gradually the voice of the solo cello is stilled, though it is the serpentine wooden percussion who have the final word.

As I was nearing the end of work on the concerto, I happened to reread Edgar Allen Poe's "The Conquerer Worm" and was struck especially by that poem's final verse, which I have placed in the score as a motto:

Out—out are the lights—out all!
And, over each quivering form,
The curtain, a funeral pall,
Comes down with the rush of a storm.
And the angels, all pallid and wan,
Uprising, unveiling, affirm
That the play is the tragedy 'Man,'
And its hero the Conqueror Worm.

—Christopher Rouse

Joseph Haydn
Cello Concerto in C

Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1732 and died in Vienna on May 31, 1809. The Cello Concerto in C was probably composed about 1765, judging from the relative location of the entry of its main theme in Haydn's own thematic catalogue of his works. It was most likely written for and performed soon after its completion by the principal cellist at Eszterháza, Joseph Weigl. The first Boston Symphony performance of this concerto took place at Tanglewood on July 9, 1965, Erich Leinsdorf conducting, with BSO principal cellist Jules Eskin. Yo-Yo Ma was soloist for the most recent Tanglewood performance on August 8, 1986, with Gunther Herbig conducting.The concerto is scored for solo cello with an orchestra of two oboes, two horns, and strings.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of recent Haydn research. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Eszterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became some-

what old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

—S.L.

Maurice Ravel
La Valse, Choreographic Poem

Ravel composed La Valse *in 1919 and 1920, based on sketches made before the war for a symphonic poem with the intended title "Wien" ("Vienna"). The work was first performed on January 8, 1920, by the Lamoureux Orchestra in Paris. Pierre Monteux led the first Boston Symphony performances of* La Valse *in January 1922. Serge Koussevitzky led the BSO's first Tanglewood performance on August 13, 1939, and Dennis Russell Davies its most recent Tanglewood performance on July 26, 1992.* La Valse *is scored for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, side drum, bass drum, cymbals, castanets, tam-tam, glockenspiel, crotales, two harps, and strings.*

Ravel found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. He had already started sketching a symphonic poem that was intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand orchestral waltz. Ravel had never yet visited the Austrian capital (he was only to do so in 1920, after finishing his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others, who had added a special Viennese lilt to the waltz (in this sense Ravel was as familiar with Vienna as Bizet and Debussy were with Spain when they composed what we still regard as the most convincing "Spanish" music ever written).

The first sketches for *Wien* apparently date from 1907, when Ravel was completing another musical travelogue, the *Rapsodie espagnole.* He began orchestrating the work during 1914 but ceased after the outbreak of hostilities; he complained in his letters that the times were not suitable for a work entitled Vienna. After the war, Ravel was slow to take up the composition again. Only a commission from Serge Diaghilev induced him to finish it, with the new title *La Valse, Poème chorégraphique,* and intended for production by the Russian Ballet. When the score was finished, however, Diaghilev balked. He could see no balletic character in the music, for all its consistent exploitation of a dance meter, and he refused to produce the ballet after all. (This marked the end of good relations between the composer and the impresario). *La Valse* was first heard in concert form; only in 1928 did Ida Rubenstein undertake a ballet production of the score, for which Ravel added a stage direction: "An Imperial Court, about 1855." The score bears a brief scenic description:

> Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of chandeliers breaks out fortissimo.

The hazy beginning of *La Valse* perfectly captures the vision of "clouds" that clear away to reveal the dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.

Ravel's date of "1855" for the *mise-en-scène* was significant. It marked roughly the halfway point of the century of Vienna's domination by the waltz—the captivating, carefree, mind-numbing dance that filled the salons, the ballrooms, and the inns, while the whole of Austrian society was slowly crumbling under an intensely reactionary government, the absolutism of Emperor Franz Joseph, who was twenty-five in 1855 and reigned until the middle of the First World War. The social glitter of mindless whirling about concealed the volcano that was so soon to explode. Ravel's *La Valse* has the captivating rhythms in full measure, but the music rises to an expressionistic level of violence, hinting at the concealed rot of the society. Would *La Valse* have been different if composed before the horrors of the war? Who can tell? In any case, consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

—S.L.



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ARTISTS

For a biography of **Charles Dutoit**, see page 52.

Yo-Yo Ma



Cellist Yo-Yo Ma's multi-faceted career reflects his continual search for new ways to communicate with audiences and his own desire for artistic growth and renewal. Whether performing a new concerto, revisiting a familiar work from the cello repertoire, performing chamber music with colleagues, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside the Western classical tradition, he strives to find connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, creating programs with such artists as Emanuel Ax, Daniel Barenboim, Pamela Frank, Stephane Grappelli, Jeffrey Kahane, Young-Uck Kim, Jaime Laredo, Bobby McFerrin, Edgar Meyer, Mark O'Connor, Peter Serkin, Isaac Stern, Richard Stoltzman, and Kathryn Stott, producing music that extends beyond the boundaries of a particular genre, classical or otherwise. One of Mr. Ma's goals is to understand and demonstrate how music serves as a means of communication in both Western and non-Western culture. To that end, he has taken time to improve himself in projects as diverse as native Chinese music (and its distinctive instruments) and the music of the Kalahari bush people in Africa. J.S. Bach's suites for unaccompanied cello, a cornerstone of the cello repertoire, have been part of Mr. Ma's musical life from an early age. He has performed them often in recital—including the complete cycle on several occasions—and recorded them early in his career. Over the past few years, stimulated by Albert Schweitzer's description of the pictorial element in Bach's works, he has been reexploring this music alongside creative artists from a variety of disciplines, including choreographer Mark Morris, Kabuki artist Tamasaburo, ice dancers Jayne Torville and Christopher Dean, filmmaker Francois Girard, garden designer Julie Moir, and Canadian director Atom Egoyan; the results are being captured in a series of films—one for each suite—entitled "Inspired by Bach." The series will be broadcast in 1997-98 and will also be released on home video. While returning often to the standard repertoire, Yo-Yo Ma has also been working to expand the cello repertoire through performances of lesser-known music of the twentieth century and the commissioning of new concertos and recital pieces. He has been especially committed to contemporary American music, premiering works by such diverse composers as Stephen Albert, Peter Lieberson, and John Williams, whose Cello Concerto for Mr. Ma was premiered by the Boston Symphony under the composer's direction in the concert inaugurating Seiji Ozawa Hall three years ago. Mr. Ma is an exclusive Sony Classical artist; his discography of more than forty-five albums, including ten Grammy-winners, reflects his wide-ranging interests. Strongly committed to educational programs, he has worked with young musicians at Tanglewood, Marlboro, and Interlochen, but his primary touring and outreach activities are an extension of his regular performing schedule, in the form of master classes as well as more informal programs for students, musicians and non-musicians alike. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began studying the cello at four with his father and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose, at the Juilliard School. He graduated from Harvard University in 1976, where he sought a traditional liberal arts education to expand upon his conservatory training. He plays two instruments, a 1733 Montagnana from Venice and the 1712 Davidoff Stradivarius. Mr. Ma has appeared frequently with Seiji Ozawa and the Boston Symphony Orchestra at home and on tour since his February 1983 subscription series debut, most recently in subscription concerts in November 1996 at Symphony Hall.



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Festival Contemporary Music

of



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1997 FESTIVAL OF CONTEMPORARY MUSIC
Reinbert de Leeuw, *Festival Director*

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1997 Festival of Contemporary Music

■ Nothing more clearly symbolizes the changes that have taken place in the world of new music in recent decades than the way in which composers speak of their own works. There was a time, not so long ago—and it was, without question, a difficult period for those who were interested in the future of musical creativity—when the emphasis in presenting new works to an audience was not on expressive or emotional connections the creator might want to make with the listener, but rather upon the technical means that the composer had employed. A new work, in those days, seemed to be justifiable only if the composer had come up with some entirely new wrinkle in the techniques of serial composition, and the composer would often "explain" a work through a kind of technical analysis that resembled higher mathematics but said nothing about an expressive impetus for the piece. Such analyses still exist, of course, but now they are happily confined to the pages of scholarly journals specializing in music theory and composition, and their readers are people who have a special interest in the technical details of the composer's activities. (Highly specialized analytical discussions of works in the standard repertory can also be found in such journals.) For the rest of us, "mere" listeners, composers have realized that we don't want learned disquisitions in combinatoriality; we want what listeners have *always* sought—a musical adventure that reveals imagination, coherence, expressivity, color, beauty, and a connection with our lived experience. We expect all art to share somehow in our humanity, and if music—being almost entirely abstract rather than representational—is apparently more removed from the "real world" than drama, dance, literature, or painting, nonetheless it continues to move us within, and, at its best, to move us more profoundly and mysteriously than any other art.

These ideas come to mind especially when considering the two composers whose works are especially featured in the programs of the 1997 Festival of Contemporary Music and who are here with us during this time: Christopher Rouse and Sofia Gubaidulina. In many respects, including background and experience and musical language, they are very different, strikingly contrasted figures. Yet both have written music in a wide range of genres and styles, music of considerable originality that is never simply a rehashing of what others have already done, music that constantly speaks to our condition as human beings, participants in lives that have elements both hopeful and tragic.

Sofia Gubaidulina grew up in the Soviet Union, a society that did not welcome artistic individualism and innovation. Its government was officially atheist, and it controlled the access to performing venues at the principal performing organizations. The work of a composer who expressed deeply religious ideas in her music, often projected through explicit Christian symbolism and presented in a language that was so novel that it seemed sometimes to be inventing itself afresh from the basic materials of music, was not well supported by Soviet officialdom. Many of her premieres were held in distant locations, far out of the mainstream. (In this way, no one could argue that a work had been suppressed, though few ever had an opportunity to hear it!) Still, she found support early on in an important place. About the time she graduated from the Moscow Conservatory, already she heard criticism of her music as taking "the wrong path"; but Dmitri Shostakovich, the most inspiring figure for any Soviet composer who wished to be independent in musical style and approach, encouraged her "to continue on this wrong path."

During the early years of her career, Sofia Gubaidulina supported herself largely by writing film scores. This must have seemed "safe" to the government officials who assigned her to that job, because the films themselves naturally had to pass political scrutiny before release, and what damage could a mere composer do? But Gubaidulina found in this position a refreshing opportunity for freedom of imagination. The dramatic or colorful or amusing scenes that occur in a film allow a composer the opportunity to experiment with unusual instrumental combinations or performance techniques, to invent new sonorities for special expressive effects; and the experience of hearing the results of such experimentation can later enrich the more "serious" scores intended for concert performance.

Sofia Gubaidulina's music was little-known outside the Soviet Union except to a handful of specialists, though it began to become available in the middle 1980s. Her first visit to the United States was in September 1987, when she went to Louisville, Kentucky, where her Third String Quartet was to be performed in the finals of the Grawemeyer Award for Music Composition (which it received). The following March she spent several weeks in Boston as part of a joint American-Soviet festival called "Making Music Together." At that

time Charles Dutoit and the Boston Symphony performed and recorded her *Offertorium*, with violinist Gidon Kremer, long an enthusiastic supporter of her music. That recording was the first opportunity many listeners outside the Soviet Union had of encountering her music, and it revealed a composer with a profound understanding and love of the music of the past—in that instance, Bach's *Musical Offering*—who could still find an entirely new way of treating Bach's "royal theme" that was expressively satisfying and symbolic of a sacrificial offering.

In the intervening years, the Soviet Union has collapsed, and Gubaidulina has moved to Germany. She is composing, it seems, more actively than ever, and her music continues to draw listeners deep into the very essence of the sound and the relationships between sounds, whether or not they have any overt symbolic content. By being true to herself, she has created music that increasingly touches many others.

Christopher Rouse, this summer's composer-in-residence at Tanglewood, had none of the political interference in his life that so marked the early career of Gubaidulina. The Baltimore native had the opportunity of studying with whatever teachers he chose (including Richard Hoffmann at Oberlin, George Crumb privately, and Karel Husa at Cornell), and to find important mentors among other leading composers, most particularly William Schuman. He was even able to express his interest in rock music not only through its effect on some of his earlier scores but also by teaching a formal course on rock at the Eastman School of Music. Intellectual and artistic freedom was a given. But from the start, Rouse's music expressed his particular interests and passions and personal experiences, whether it was rock, as in a piece that paid tribute to a deceased drummer, or a series of works inspired by mythological demons (a series that began to give him the reputation for being, as he has put it, "the Stephen King of modern music"). More recently his music has returned to the traditional major forms of orchestral music, the symphony and the concerto. These forms are generally referred to as abstract, though many of the best-loved works in the genres also contain specific programmatic expressive elements as well, as is also the case with Christopher Rouse's recent compositions. Like many composers of his age—nearing fifty—he took his advanced studies during the time when conservatory and university teaching of music theory and composition emphasized the abstraction of the avant-garde; and like any composer studying at such a time, he experimented with the various techniques. But he never felt himself committed to those approaches, though he can freely draw on various ideas when they will serve an expressive purpose. He has described himself as being fond of extremes—at one time, for example, concentrating on the symphonic allegro and then turning around and writing, for his Symphony No. 1, a lengthy single movement in a slow tempo that pays homage to many of the great masters of the Adagio, including Bruckner and Shostakovich. His more recent music continues to touch listeners not only through the musical techniques he has already developed, but also through the intensity of the expression of feelings, which, in recent years, have been laments and elegies on the deaths of many composers who had been important mentors and close friends.

Beyond these two living, and present, composers, the 1997 Festival of Contemporary Music features music new and (rather) old by composers representing many different kinds of approaches, who have in common almost nothing but their originality and their desire to express many different things. One entire concert is devoted to two major works by Olivier Messiaen, who created a language of color and rhythm that expressed his own deeply-felt Catholic faith (*Et exspecto resurrectionem mortuorum*) and the shared experience of being a prisoner of war (*Quartet for the End of Time*). Five of the composers represented here—David Lang, Mark-Anthony Turnage, the late Jacob Druckman, Steven Mackey, and Kevin Beavers—are alumni of the TMC's composition program. (Kevin Beavers's work, the TMC's Paul Jacobs Memorial Commission for this year, will be a world premiere, his first composition for orchestra.) This year's Paul Fromm Concert takes the form of a piano recital by Ursula Oppens. Also represented are a diverse group of American composers whose styles range from the mechanical rhythms of the Futurists (Antheil) to a rapprochement with pop music (Zorn and Zappa), from political engagement (Rzewski) to abstraction (Carter), and a selection of works by leading senior composers from Europe—Rihm, Kurtág, Dutilleux—as well as a relatively little-known piece by Shostakovich. The variety and range of these composers' expressive approaches will offer plenty to entice the listener.

Steven Ledbetter
Musicologist & Program Annotator,
Boston Symphony Orchestra

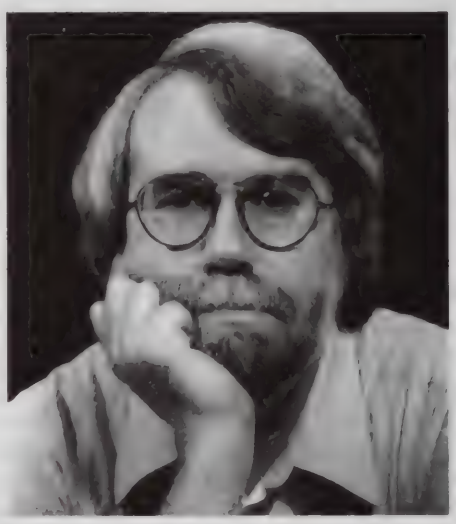
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Christopher Rouse

Tanglewood Music Center Composer-in-Residence, 1997

COMPLINE (1996) 20'

for flute, clarinet, harp, and string quartet



SYMPHONY NO. 2 (1994) 20'

picc.2.corA.2.bcl.3—4.3.3.1—timp.perc(3)—harp—strings

"Symphony No. 2 *abounds in lively incident, penetrating emotion, scintillating orchestral devices....The sheer audacity of the writing thrusts you on an exhilarating ride.*"—Donald Rosenberg, *(Cleveland) Plain Dealer*

Recorded by Houston Symphony/Christoph Eschenbach on Telarc 80452

VIOLONCELLO CONCERTO (1992-93) 28'

2(II=picc).2.(II=corA).2(II=bcl).2—4.3.3.1—timp—perc(4)—harp—strings

"One is drawn into Mr. Rouse's emotional universe and is moved by its craft as well."—Edward Rothstein, *The New York Times*

Recorded by Yo-Yo Ma/Philadelphia Orchestra/David Zinman on Sony Classical 66299

For a brochure on Christopher Rouse, please contact B&H's Promotion Dept.:
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BOOSEY & HAWKES

1997 Festival of Contemporary Music

Saturday, August 9, at 2 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

EDGARD VARÈSE
(1883-1965)

Hyperprism (1922-23)

REINBERT DE LEEUW, conductor

CONLON NANCARROW (b.1912)
(arr. IVAR MIKHASHOFF)

Study No. 5
Study No. 6
Study No. 3c

STEFAN ASBURY, conductor

DAVID LANG
(b.1957; TMC '83)

my evil twin (1992; rev. 1996)

CHRISTIAN ARMING, conductor

JOHN ZORN
(b.1953)

For Your Eyes Only (1989)

STEFAN ASBURY, conductor

FRANK ZAPPA
(1940-1993)

Dupree's Paradise

STEFAN ASBURY, conductor

INTERMISSION

CHRISTOPHER ROUSE
(b.1949)

Ku-Ka-Ilimoku (1978)

JOSEPH PEREIRA, MATTHEW STRAUSS,
MICHAEL LAVEN, and DOUGLAS WALLACE,
percussion

HENRY BRANT
(b.1913)

Mythical Beasts (1958)

KONSTANZE NIEDUNG, mezzo-soprano
CHRISTIAN ARMING, conductor

GEORGE ANTHEIL
(1900-1959)

Ballet mécanique (1924-25)

REINBERT DE LEEUW, conductor

Baldwin piano

1997 Festival of Contemporary Music

Sunday, August 10, at 10 a.m.
Florence Gould Auditorium, Seiji Ozawa Hall

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

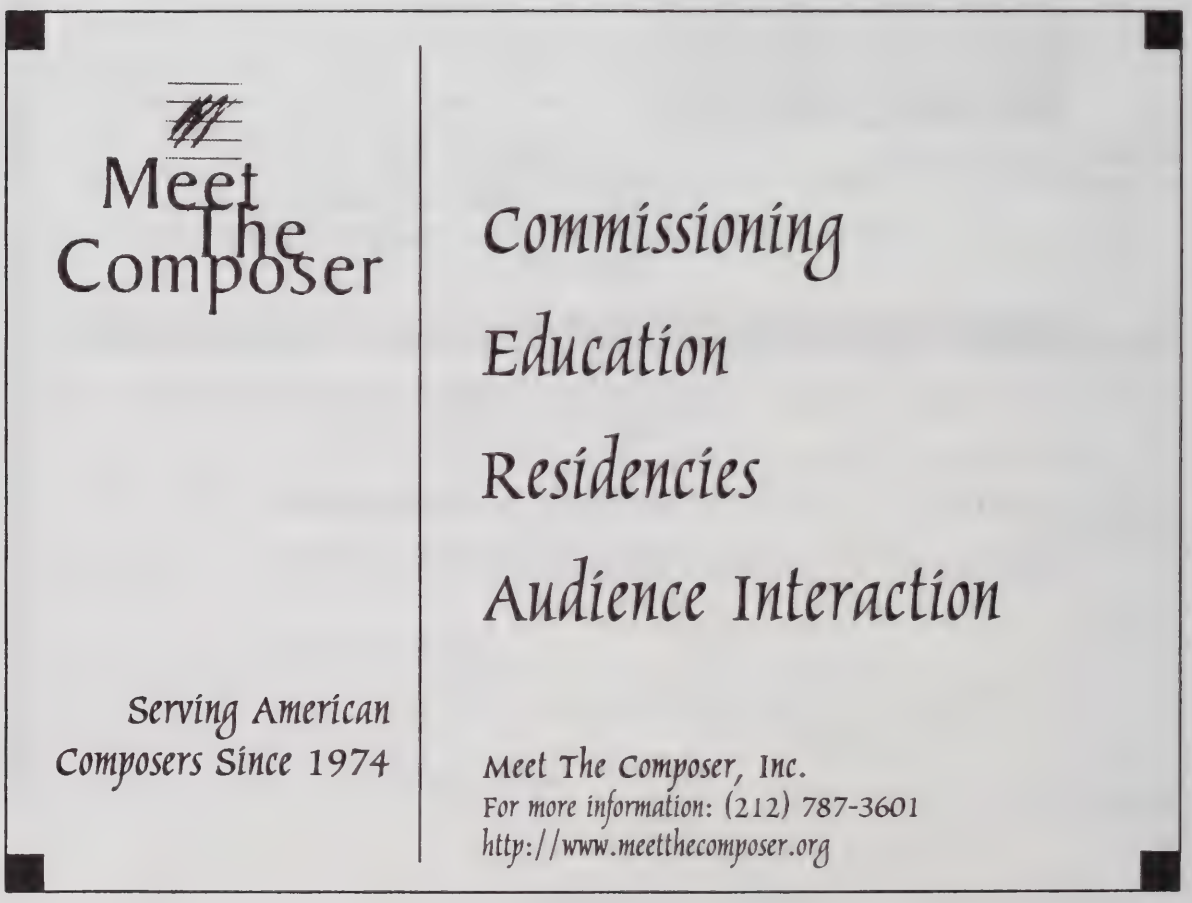
OLIVIER MESSIAEN
(1908-1992)

Quatuor pour la fin du temps (Quartet for the end of time) (1940-41)

I. Liturgy of Crystal
II. Vocalise for the Angel who announces the end of Time
II. Abyss of the birds
IV. Interlude
V. Praise to the Eternity of Jesus
VI. Dance of fury, for the seven trumpets
VII. Jumble of rainbows for the Angel who announces the end of Time
VIII. Praise to the immortality of Jesus

CAREY BELL, clarinet
KATHLEEN BOYD, piano
HELEEN HULST, violin
IRIS JORTNER, cello

INTERMISSION



MESSIAEN

Et exspecto resurrectionem mortuorum, for orchestra of woodwinds, brass, and metallic percussion (1964)

I. Out of the depths have I cried unto thee, O Lord: Lord, hear my voice!
(*Psalm 130:1,2*)

II. Christ being raised from the dead dieth no more; death hath no more dominion over him.
(*St. Paul's Letter to the Romans, 6:9*)

III. The hour is coming when the dead shall hear the voice of the Son of God...
(*Gospel According to St. John, 5:25*)

IV. They shall be raised in glory, with a new name, when the morning stars sing together, and all the songs of God shout for joy.
(*St. Paul's First Letter to the Corinthians, 15:43*; *Apocalypse of St. John, 2:17*; *The Book of Job, 38:7*)

V. And I heard the voice of a great multitude...
(*Apocalypse of St. John, 19:6*)

REINBERT DE LEEUW, conductor

The 1997 Festival of Contemporary Music continues this afternoon at 2:30 p.m. in the Koussevitzky Music Shed with the Boston Symphony Orchestra's performance with Yo-Yo Ma of Christopher Rouse's Violoncello Concerto under the direction of Seiji Ozawa.

Baldwin piano

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- the generosity of Bose Corporation, which has provided loudspeaker systems for performances in Seiji Ozawa Hall during the 1997 Tanglewood season
- TDK Electronics Corporation, for the donation of audio cassettes for use in recording
- a grant from The Velmans Foundation, which helps to underwrite the residency of Reinbert De Leeuw
- a gift from The Aaron Copland Fund for Music, which assists in the presentation of works by American composers
- the Baldwin Piano Company, which has provided pianos for young musicians and professional artists at Tanglewood for more than a half-century
- the New England Security Center, for the alarm bell in George Antheil's *Ballet méchanique*

The Tanglewood Music Center is also supported in part through a grant from the National Endowment for the Arts.



photo: Monroe Warshaw

Congratulations to composer-in-residence Sofia Gubaidulina from G. Schirmer, Inc.

Selected Chamber Music

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for flute and piano
Set 50482137 for sale

Chaconne for Piano
Score 50482266 for sale

Concordanza
for chamber ensemble

Detto II
for cello and ensemble

Dancer on a Tightrope
for violin and piano

Duo-Sonata
for 2 bassoons

Garden of Joy and Sorrow
version for flute, harp, cello, and speaker (ad lib.)
Set 50151730 for sale

Hommage à T.S. Eliot
for soprano and octet
Score 50482157 for sale

In anticipation...
for saxophone quartet and 6 percussion

In Croce
for cello and organ
Set 50488882 for sale

In the Beginning Was Rhythm
for 7 percussion
Score 50481662 for sale

Invention for Piano
Score 50482266 for sale

Light and Darkness
for organ solo
Score 50488588 for sale

Musical Toys
14 Piano Pieces for Children
Score 50482267 for sale

Now Always Snow
for ensemble, chorus, and speaker (tape)

Pari e dispari (Even and Uneven)
for 7 percussion (including harpsichord)

Perception
for soprano, baritone and 7 strings

Quartet for 4 flutes
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1997 Festival of Contemporary Music

Sunday, August 10, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
REINBERT DE LEEUW, conductor

DMITRI SHOSTAKOVICH
(1906-1975)

Six Romances on Poems of Marina Tsvetayeva, Op. 143a (1973)

1. My verses
2. How strange is this tender feeling
3. Dialogue between Hamlet and his conscience
4. The poet and the Czar
5. No, drums, beating drums
6. To Anna Akhmatova

MAARTJE DE LINT, mezzo-soprano

WOLFGANG RIHM
(b.1952)

Gesungene Zeit, Music for violin and orchestra (1991-92)

CATHERINE FRENCH*, violin

INTERMISSION

GYÖRGY KURTÁG
(b.1926)

Grabstein für Stephan, Op. 15c (1978-79/1989)

OREN FADER*, guitar

SOFIA GUBAIDULINA
(b.1931)

Now always snow, for 24 solo voices, reciter, and chamber orchestra on verses of Gennadi Aigi (1993)

I. You my silence
II. Inscription: Apophatic
III. Now always snow
IV. Recitation. Inscription: Apophatic
V. Oh yes: Homeland

KENNETH GRIFFITHS, reciter

	Sopranos	Altos	Tenors	Basses
1	CAMILLE KOWASH	SHAUNAID AMETTE	MARK SCHOWALTER	RAYMOND GRANLUND
2	LUCY SHELTON*	VICTORIA WEIL	VIJAY GHOSH	DARREN CHASE
3	MARIE DEVELLEREAU	RUTHANN MANLEY	CHAD SMITH	VITALI ROZYNKO
4	KAREN WIERZBA	KONSTANZE NIEDUNG	WILLIAM MULLIGAN	CHRISTOPHER MILLER
5	JAMET PITTMAN	RACHAEL SATANOFF	DANIEL BRENNA	THOMAS PERTEL
6	ELIZABETH KEUSCH	MIA LENNOX	BENJAMIN SCHUMAN	ERIK KIRCHHOFF

Baldwin piano

*guest artist

1997 Festival of Contemporary Music

Monday, August 11, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

The Fromm Concert at Tanglewood

A short Prelude Concert beginning at 7:30 p.m. will feature music by TMC Composition Fellow Marc Mellits.

URSULA OPPENS, piano

CHARLES WUORINEN (b.1938)	The Blue Bamboula (1980)
ELLIOTT CARTER (b.1908)	90+ (1994)
TOBIAS PICKER (b.1954)	Four Etudes for Ursula (1995/1996)

INTERMISSION

CONLON NANCARROW (b.1912)	Two Canons for Ursula (1988)
FREDERICK RZEWSKI (b.1938)	Winnsboro Cotton Mill Blues and Down by the Riverside, from Four North American Ballads (1978-79)

Ursula Oppens plays the Steinway piano.

The Fromm Music Foundation at Harvard University, founded by the unique patron and great Maecenas of contemporary music, the late Paul Fromm, is now forty-three years of age and has been located at Harvard University for more than twenty years. Since the 1950s, the Fromm Foundation has commissioned nearly 250 new compositions and their performances, and has sponsored hundreds of new music concerts and concert series, among them Tanglewood's Festival of Contemporary Music, the annual "Fromm Week" at Aspen, and the Fromm Concert Series at Harvard University, to name only a few. In 1992-93 the Paul Fromm Composer-in-Residence program at the American Academy in Rome was founded, a cooperation with other foundations was inaugurated to institute a series of new music concerts in major American cities, and the annual Fromm Concert and Paul Fromm Award for Composition at Tanglewood were established.

The Tanglewood Music Center is grateful to the Fromm Music Foundation for its continuing support of the Festival of Contemporary Music.

1997 Festival of Contemporary Music

Tuesday, August 12, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

A short Prelude Concert beginning at 7:30 p.m. will feature music by TMC Composition Fellows John Orfe, Tellef Johnson, and Mason Bates.

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

JULIA WOLFE
(b.1958)

Early that summer, for string quartet (1993)

SALLEY KOO, violin
SARAJ ZAHARAKO, violin
ABIGAIL KUBERT, viola
WALTER HAMAN, cello

MARK-ANTHONY TURNAGE
(b.1960; TMC '83)

Three Farewells (1980)

TURNAGE

Her Anxiety (1991)

CAMILLE KOWASH, soprano
WILLIAM PURVIS, conductor

INTERMISSION

CHRISTOPHER ROUSE
(b.1949)

Compline (1996)

JACOB DRUCKMAN
(1928-1996; TMC '49, '50)

Counterpoise, for soprano and chamber ensemble (1995)
Poems by Emily Dickinson and Guillaume Apollinaire

1. "Nature" is what we see (Dickinson)
2. Salomé (Apollinaire)
3. La Blanche Neige (Apollinaire)
4. I taste a liquor never brewed (Dickinson)

JENNIFER COBB, soprano
CHRISTIAN ARMING, conductor

Baldwin piano

1997 Festival of Contemporary Music

Wednesday, August 13, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

A short Prelude Concert beginning at 7:30 p.m. will feature music by TMC Composition Fellows Patrick Clark and D. Andrew Stewart.

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

SOFIA GUBAIDULINA
(b.1931)

In the beginning there was Rhythm, for seven percussionists (1977)

FRANK EPSTEIN, conductor

Quartet for Four Flutes (1977)

JACINTHE FORAND, WILLIAM BOMAR, ANN K. BOBO, and JULIANNA MILLER, flutes

String Quartet No. 3 (1987)

DSHAMILJA QUARTET
ROELAND GEHLEN, violin
MANON MEIJS, violin
SUSANNE BECKMANN, viola
THOMAS RADEMACHER, cello

INTERMISSION

GUBAIDULINA

Quattro, for two trumpets and two trombones (1974)

DAVID GORDON, trumpet
BENJAMIN WRIGHT, trumpet
JAMES NOVA, trombone
SAMUEL GETCHELL, trombone

Rubaiyat, Cantata for baritone and instrumental ensemble to poems of Khakani, Hafiz, and Khayam (1969)

BRIAN NICKEL, baritone
REINBERT DE LEEUW, conductor

Baldwin piano

1997 Festival of Contemporary Music

Thursday, August 14, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD MUSIC CENTER ORCHESTRA
REINBERT DE LEEUW, STEFAN ASBURY, and DANIEL HARDING, conductors

STEVEN MACKEY
(b.1956; TMC '84)

Eating Greens (1993)

Part I: Religion, Food, Art
1. (lethargical) Reformation
2. Waffling (sic)
3. Whim and Rigor
homage to Henri Matisse

Part II: Loose Ends
4. The Title is Almost As Long As the Piece Itself
5. Ouija (wee-gee) Baby

Part III: Five Chords
6. Bread and Wine
7. Drunk Monk
homage to Thelonius Monk

DANIEL HARDING, conductor

KEVIN BEAVERS
(b.1971; TMC '96)

Sinfonia (1997)
(world premiere; commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund)

Overture
Winter Moon
Chatterbox

STEFAN ASBURY, conductor

INTERMISSION

HENRI DUTILLEUX
(b.1916)

Métaboles (1965)

I. Incantatoire
II. Linéaire
III. Obsessionnel
IV. Torpide
V. Flamboyant

REINBERT DE LEEUW, conductor

CHRISTOPHER ROUSE
(b.1949)

Symphony No. 2 (1994)

Allegro
Adagio
Allegro

REINBERT DE LEEUW, conductor

Baldwin piano

Tanglewood Music Center 1997 Fellowship Program

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Morris A. Schapiro Fellowship
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Philip and Bernice Krupp Fellowship
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Renee D. Sanft Fund Fellowship
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Anonymous Fellowship
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Oboes

Nathan Hughes, St. Paul, MN
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CRI

Prelude Concert

Friday, August 15, at 6
Florence Gould Auditorium, Seiji Ozawa Hall



MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
MARK McEWEN, oboe
SCOTT ANDREWS, clarinet
GREGG HENEGAR, bassoon
JONATHAN MENKIS, horn
DANIEL KATZEN, horn
CHO-LIANG LIN, violin
NINA FERRIGNO, piano
RANDALL HODGKINSON, piano

BEETHOVEN — Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, Opus 16

Grave—Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Ms. FERRIGNO; Messrs. McEWEN, ANDREWS, HENEGAR, and MENKIS

BRAHMS — Trio in E-flat for violin, horn, and piano, Opus 40

Andante—Poco più animato
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Messrs. LIN, KATZEN, and HODGKINSON

Nina Ferrigno and Randall Hodgkinson play the Steinway piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

During **Ludwig van Beethoven**'s (1770-1827) first years in Vienna he wrote several chamber works involving wind instruments, not all of which have survived complete. After about 1800 his chamber music output was restricted to ensembles of stringed instruments, with or without piano. One of the most successful of his early chamber pieces is the Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, Opus 16, in which the choice of instruments, key, and arrangement of movements all point to Beethoven's inspiration in Mozart's masterful quintet for the same forces (K.452). Certain elements of Mozart's ground plan may be discerned, such as the way the slow

introduction presents each of the protagonists in little solo snatches, or the arpeggiated horn call near the end of the first movement. But with a composer of Beethoven's imagination, the influence of an older composer always takes the form of a call to new creation, not plagiarism, and attempts to trace really direct connections between the two works are otiose.

The quintet seems to have been composed in late 1796 or early 1797 and achieved its first performance as one of two Beethoven works included in a concert presented by the violinist Schuppanzigh on April 6, 1797. The piano part, no doubt written for Beethoven's own use, is brilliant and elaborate, even to including concerto-like cadenzas, while the fact that the clarinet tends to lead the woodwinds virtually throughout has prompted the suggestion that Beethoven may have planned the work for Joseph Beer, the earliest important clarinet virtuoso, for whom it is believed that Beethoven wrote his trio, Opus 11, for piano, clarinet, and cello the following year.

A special performance of the quintet took place some years after its composition, apparently in the home of Prince Lobkowitz on the same evening that the newly composed *Eroica* Symphony had its first semi-public hearing. One of the distinguished musicians present was Friedrich Ramm, the oboe virtuoso from Mannheim whose virtuosity and beauty of tone were legendary (Mozart had written his F major oboe quartet for Ramm more than twenty years earlier, not to mention the important oboe part in his opera *Idomeneo*). After the playing of the new, long, and very difficult symphony, a group including Ramm as oboist and Beethoven as pianist began to play the popular quintet for piano and winds (possibly as a balm to soothe everyone's nerves after the trying audition of so advanced a symphony?), and what happened was related by Beethoven's friend Ferdinand Ries:

> In the last Allegro there are several holds before the theme is resumed. At one of these Beehtoven suddenly began to improvise, took the Rondo for a theme and entertained himself and the others for a considerable time, but not the other players. They were displeased and Ramm even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths, only to put them down again. At length Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight.

Even without Beethoven at hand to improvise, listeners have continued to be transported for nearly two centuries.

* * * * *

Johannes Brahms (1833-1897) composed this striking trio in 1865, at the end of a glorious outpouring of chamber music. Brahms had already employed the horn with great effect in his set of choruses for women's voices, two horns, and harp, Opus 17, but it was fairly unusual to include the instrument in a full-scale four-movement chamber work, if only because of the tonal limitations that it necessitated. True, valves had recently been developed for the horn, making possible the performance of chromatic notes that were simply not within the range of the natural, valveless instrument. But Brahms always remained loathe to use the newfangled version, claiming that the natural horn had a much fuller and more satisfying tone than the valved instruments.

Part of that difference in tone came from the manner of playing natural horns; in order to get any pitches other than those that were part of the overtone series, the player inserted his hand into the bell to "stop" the instrument, thus lowering the pitch by a half-step or, at most, a whole step. This, of course, had the additional effect of muffling the tone. The player therefore had to be somewhat circumspect in playing the unstopped tones, in order to make them match the stopped tones as closely as possible. Apparently when the valves were first introduced horn players got carried away in a fine frenzy of chromaticism and vulgar blowing with all their might and main. Even so revolutionary a composer as Wagner—whose *Tristan und Isolde* cannot be performed without the modern instrument—noted in the score that he had first made sure it was possible to play the valved horn tastefully before scoring his opera for it! Brahms

apparently did not want to run the risk; he always wrote as if for the older natural horns, which could be changed from one key to another by the insertion of a special crook to lengthen or shorten the tubing—even though, by the end of his life, almost all players were certainly using the valved horn.

Brahms completed the trio, a romantic work redolent of German forests, in the wooded neighborhood of Lichtenthal, near Baden-Baden, in May of 1865, and took part himself (as pianist) in the first performance in Karlsruhe that December. When he offered it to his publisher Simrock the following June, he noted that the horn part could, if necessary, be played on a cello, but eighteen years later he had a change of heart, and wrote to Simrock: "My horn trio should be provided with a viola part instead of the cello! With cello it sounds dreadful, but splendid with viola!" Simrock agreed to print a viola part, too (it could only increase sales!), but he refused Brahms's request to suppress the cello part. Of course, any discussion of alternate scorings is purely academic, because horn players, who are not exactly wallowing in chamber music by the great romantic masters, will never let this piece go. It gives the player every opportunity for a wide range of expressive and virtuosic performance.

Owing to the difficulty of modulating freely and widely with a natural horn, Brahms wrote a first movement that is not in sonata form—the only one in his entire chamber music output. It alternates two ideas—the opening Andante in E-flat and a *Poco più animato* in a related minor key—with a sonata-like tonal plan, but without any rapidly modulating development section. The scherzo that follows is a lively romp with some surprising harmonic twists, both in the main section and in the Trio, which comes in the dark key of A-flat minor. The slow movement, identified by its tempo marking as "sad" ("*mesto*"), is an expressive lament, thought by some critics to be a musical response to the death of the composer's mother, which took place in the year of composition (and to which the soprano solo of the *German Requiem* was another response). The finale conjures up the forest and the hunt, with its fanfares and its echoes in a vigorous interplay of good humor.

—Steven Ledbetter

ARTISTS

Born in Saskatoon, Saskatchewan, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** became the Boston Symphony Orchestra's second oboe in September 1996, having previously been acting principal oboe of Canada's National Arts Centre Orchestra in Ottawa, and principal oboe of the Florida Orchestra and the Music Festival of Taipei. Mr. McEwen played oboe and English horn with the Milwaukee Symphony during the 1993-94 season and has performed as soloist with the Elora Festival of Ontario and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic.

Scott Andrews joined the Boston Symphony Orchestra in January 1996 as the BSO's second clarinetist. Prior to that he was principal clarinet of the Gardner Chamber Orchestra; at Symphony Hall he was a substitute player during the 1994-95 Boston Symphony season and the 1995 Boston Pops season. A Tanglewood Music Center Fellow in 1991 and 1994, Mr. Andrews has also been principal clarinet of the New England Chamber Orchestra and the Toho Gakuen Symphony Orchestra, substitute principal clarinet of the New World Symphony, and second clarinet of the Cantata Singers and Ensemble. A graduate of the New England Conservatory of Music, he received a 1992 Kneisel Hall Chamber Music Fellowship. His teachers have included Harold Wright, Sidney Forrest, and Edward Knakal.

Gregg Henegar joined the Boston Symphony Orchestra as its contrabassonist in the fall of 1992, having held the same position with the Houston Symphony since 1975. A devoted advocate of new works for his instrument, Mr. Henegar has performed frequently as soloist in Donald Erb's Contrabassoon Concerto, commissioned by the Houston Symphony for Mr. Henegar in 1985 and later recorded with the London Philharmonic. Mr. Henegar studied bassoon with

George Goslee at the Cleveland Institute of Music and with Sanford Berry at the University of Illinois. A faculty member at the New England Conservatory, Boston University, and the Boston University Tanglewood Institute, Mr. Henegar is the author of "Modern Exercises for the Contrabassoon."

Originally from West Orange, New Jersey, and now living in Lincoln, Massachusetts, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. An occasional soloist in the Boston area and a frequent performer of chamber music, he is on the faculty of the New England Conservatory of Music and was previously on the faculty of the Boston Conservatory.

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen has given recitals in Chicago, Los Angeles, at Carnegie Recital Hall in New York, and at Jordan Hall in Boston, where he made his solo recital debut in 1984. He has also performed as horn soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at

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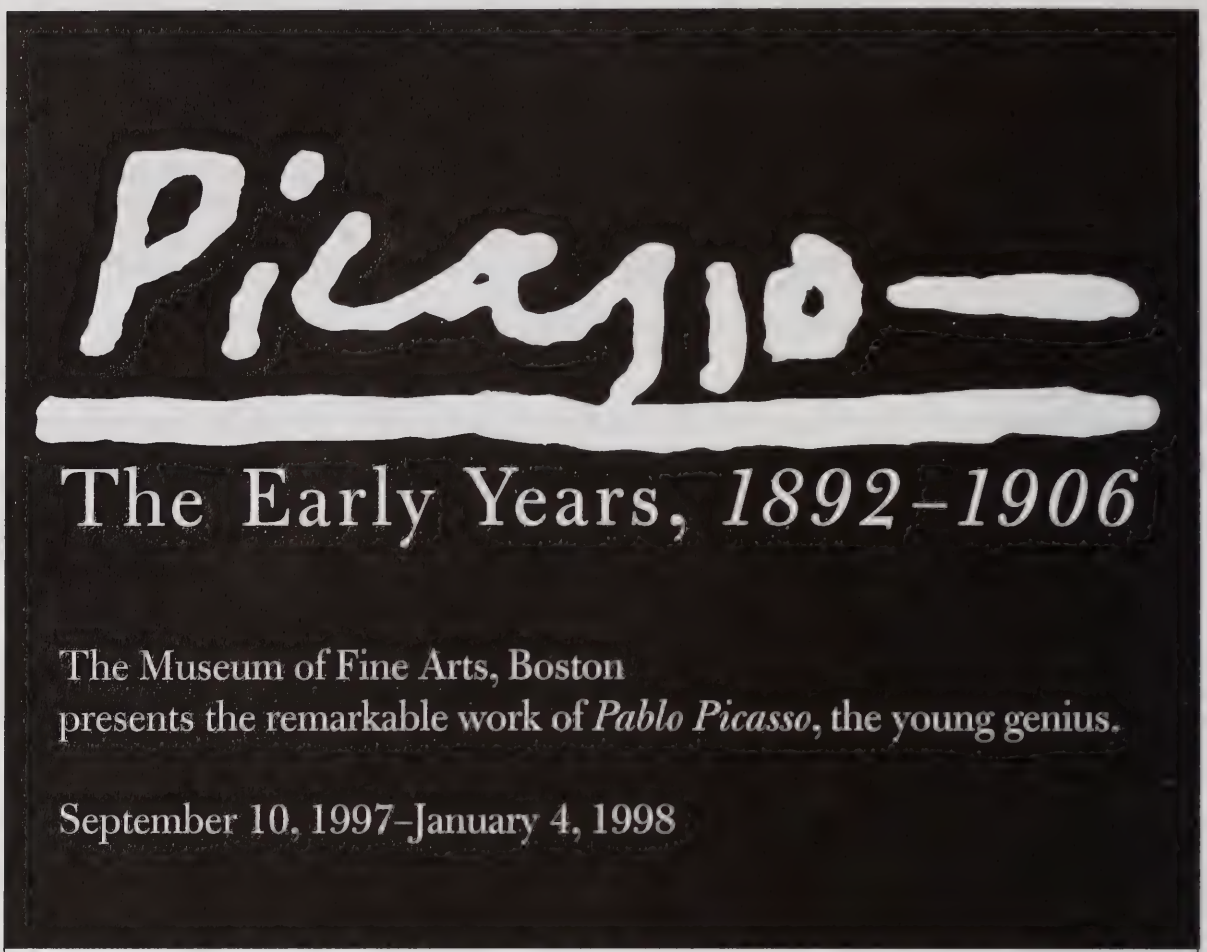
the beginning of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Phoenix Symphony and the Grant Park Symphony in Chicago. Born in Rochester, New York, Mr. Katzen began playing the piano when he was two and cello when he was nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating "with honors," Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Höltzel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. After earning his bachelor of music degree and graduating "with distinction," he did post-graduate work at Northwestern University, where he studied with Dale Clevenger.

For a biography of **Cho-Liang Lin**, see page 19.

Pianist **Nina Ferrigno** currently perfoms with the AUROS Group for New Music in Boston. She has performed at Carnegie Hall and at Jordon Hall at the New England Conservatory. Ms. Ferrigno has been a featured artist in faculty recitals at Brandeis University, the Boston Conservatory, and Boston University. She has also been heard at the Gardner Museum in Boston as part of its Young Artists Showcase Series and has performed live on the WGBH-FM programs "Classical Morning" and "Boston Performances." Most recently Ms. Ferrigno has been featured in performances at the New Hampshire Music Festival and with the Orlando Philharmonic Orchestra. Upcoming engagements include performances with the Back Bay Chorale and the Boston Modern Orchestra Project in Jordan Hall. She can also be heard in recital at the James Library and with flutist Elizabeth Ostling at the All Newton Music School. Ms. Ferrigno received degrees with distinction from New England Conservatory of Music.

Pianist **Randall Hodgkinson** won the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation in 1981 and made his formal New York recital debut at Alice Tully Hall under that competition's auspices in 1986. Earlier honors included top prizes in the J.S. Bach International Competition and other competitions, and the Tanglewood Music Center's Cabot Award in 1971. The following years brought a series of successful debuts with orchestra, including collaborations with such conductors as Leonard Bernstein and Gunther Schuller. He made his European orchestral debut in 1985 with the Santa Cecilia Orchestra of Rome, performing MacDowell's Piano Concerto No. 2 and the European premiere of Duke Ellington's *New World A-Comin* Concerto, reflecting his keen interest in American music. Mr. Hodgkinson has appeared in recital throughout the United States and performs chamber music frequently in the Boston area, including regular appearances with the Boston Artists Ensemble. A featured artist on the Bösendorfer Concert Series aired on WNYC-FM in New York City, he has recorded for Nonesuch, CRI, and New World. Mr. Hodgkinson earned his bachelor's degree, master's degree, and Artist Diploma from the New England Conservatory of Music, where his principal mentors were Veronica Jochum and Russell Sherman. He is currently on the Conservatory's piano faculty and is also a Music Tutor at Harvard University.





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- No. 3. The Passion (Act III)
- No. 4. The Good Shepherd (Act IV)

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- Allegro moderato—Moderato assai
- Canzonetta: Andante
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NOTES

Claude Debussy
Symphonic excerpts from *Le Martyre de Saint Sébastien*

Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. He composed incidental music to Gabriele d'Annunzio's "mystery play" The Martyrdom of St. Sebastian *between February and May 1911. The play, with Debussy's music, was first performed at the Théâtre du Châtelet in Paris on May 22, 1911. The choreographer was Fokine, scene designer Léon Bakst, and chorus master D.E. Engelbrecht. André Caplet, who had assisted Debussy in the orchestration of the work, conducted. The first concert performance took place on a program of the Société Musicale Indépendante, conducted by Engelbrecht, on June 14, 1912. Pierre Monteux introduced the suite of "symphonic excerpts" to the repertory of the Boston Symphony Orchestra on January 18 and 19, 1924. He also led the orchestra's only previous Tanglewood performance, on July 17, 1954. (The BSO has performed the complete incidental music on four occasions, three times under the direction of Serge Koussevitzky and once, in a more extended presentation, under the direction of Charles Munch.) For the symphonic excerpts, the score calls for two flutes and two piccolos, two oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, tuba, timpani, celesta, cymbals, bass drum, tam-tam, three harps, and strings.*

It is hard to imagine a more unlikely pair of collaborators than Claude Debussy and Gabriele d'Annunzio (1863-1938). The French composer, of a quiet and retiring disposition, could have had little in common with the Italian voluptuary, poet, and novelist, who was outgoing to the point of vulgarity. His flamboyant and overripe lyric poetry was among the most "decadent" of a decadent age. His novels include *The Triumph of Death* and *The Flame of Life*, the latter depicting his mistress, the famous actress Eleonora Duse. He carried on a life of sensuous excess and luxury, "possessing a hun-



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dred suits, mixing scents, of which he used a pint a day, and indulging in unmentionable vices," according to Debussy's biographer Edward Lockspeiser. By the time he met Debussy, d'Annunzio enjoyed a literary and scandalous reputation but had not yet achieved fame for his daring leadership of a group of Italian nationalists to retake Fiume (now Rijeka, Jugoslavia), which had been taken away from Italy at the end of World War I, but which d'Annunzio captured and ruled from 1919 to 1921. Nor had he yet earned the dubious distinction of being an enthusiastic supporter of Mussolini.

In 1910 d'Annunzio fled his creditors in Florence and came to Paris, living under various assumed names. On November 25 he wrote to Debussy, specifically suggesting a collaboration:

> This summer, as I was sketching out a Mystery play which I had long been thinking about, a friend would sing to me your most beautiful songs with that inner sense of poetry they require. The play on which I was working was sometimes deeply affected by them. But I hardly dared to hope for your cooperation....Now I can no longer withhold my request. I ask if you will kindly see me and listen to what I wish to tell you of this work and this dream.

Debussy, in Vienna at the time, replied promptly in the most glowing terms: "The mere thought of working with you sets up some sort of feverish excitement." But to his wife he wrote, with greater frankness, "This proposal means nothing to me of any worth." In the end it took a good deal of persuasion to bring Debussy to the point of agreeing to a collaboration. Emma Debussy no doubt urged the work as a way out of the family's straitened financial circumstances. Further pressure came from the renowned dancer Ida Rubinstein, who was to enact the mimed role of St. Sebastian in the new work.

Even after agreeing, Debussy was unable to make a start on the score before February. On January 29, 1911, he wrote to d'Annunzio that he had "reached the point where all music seems to me useless by comparison with the constantly renewed splendors of your imagination." This was no doubt a polite way of saying that he found the project uncongenial and had difficulty finding music for it. To others he complained that he had only two months in which to write as much music as would normally require a year or even two from his fastidious pen. But he persevered, largely out of financial necessity. To his close friend and eventual collaborator André Caplet, he wrote on February 14:

> Of course I have very little time to write a great deal of music—you know how much this pleases me! [i.e., not at all]...I have nevertheless accepted because it is worth risking; and also because I am still not too old to act irrationally—and even to do the wrong thing. Some of our good friends whom you know are honoring me by betting with each other on my slender chances of succeeding in such a perilous undertaking.

The date of the premiere had been fixed; in order to finish the music in time, Debussy drew upon Caplet, who not only assisted extensively with the orchestration from Debussy's draft but even, it seems, composed a large part of the closing scene (not included in the present suite). This was, incidentally, precisely the period (1910-14) that Caplet was spending several months each year in Boston as the conductor of the short-lived Boston Opera Company, with performances given in the splendid opera house that once existed just up the street from Symphony Hall, on Huntington Avenue, where there is now a Northeastern University student center.

The financial risk of the undertaking increased when the Archbishop of Paris forbade Catholics to attend the performance under pain of excommunication. (His objection was based on the fact that St. Sebastian was to be portrayed by a woman with a powerful sexual appeal.) And the last stage of rehearsals was ill-starred. There was to have been an open dress rehearsal—a major social event—on May 21, but on that morning the French Minister of War was killed in an airplane accident, and the government declared a period of official mourning. The public rehearsal was canceled.

The opening night did not go well, either. It ran five hours, and the performance

was anything but tight. Bakst had arranged the choristers all over the stage in such a way as to produce an attractive visual effect with their costumes, paying no attention to the fact that they constitute separate choral groups that belonged together for musical reasons. The result was near chaos, which the assistant conductors tried to rectify by disguising themselves in hooded costumes and mingling among the choristers to give them a necessary cue when they became hopelessly lost.

Although some of Debussy's admirers maintained that *Le Martyre de Saint Sébastien* was the composer's *Parsifal*, a work that "awaits its Bayreuth" (in the words of one participant), most agreed that the play and the music were both, on the whole, disappointing. Incidental music, consisting of many short numbers, will almost always lack the grand cohesion of a through-composed opera. And in this case, the range of styles that Debussy drew upon to create the score in the short time allotted to him becomes something of a hodgepodge. The choral parts have always been regarded as particularly weak, for which reason it has become more common to perform a suite of four purely instrumental sections, the best music of the score.

There is real justification in regarding *Le Martyre de Saint Sébastien* as somehow related to Wagner's *Parsifal*. Both works employ a Christian framework with a syncretistic overlay of ideas drawn from other traditions (Buddhism in the case of *Parsifal*, classical paganism for d'Annunzio). Both works emphasize a principal figure whose guilt and suffering is expiated when he adopts a Christlike redemptive role, willingly suffering for the sake of others.

Having agreed to write music for a work that must have been fundamentally antithetical to his instincts, the composer's natural recourse is to find a suitable model, a supreme example of the kind of expression he needs, on which he can draw. This, according to a perceptive study by another composer, Robin Holloway, is what Debussy did with *Parsifal*. The passages dealing with guilt and suffering are almost all reflections of the techniques Wagner had used to achieve similar moods and effects, especially the music associated with Amfortas' self-flagellation (particularly evident in the "Passion" section of Debussy's work).

It is worth providing at least a minimal context to the four orchestral episodes in the suite. D'Annunzio's "mystery play" is set in Imperial Rome in the third century A.D. The opening music is the prelude to the scene in **The Court of Lilies**; sustained chords, parallel motion in the woodwinds, with only rare and delicate use of the strings, creates a unique color in anticipation of the scenes to come. In Act I, Sebastian performs a miracle by shooting an arrow that does not fall. Later he takes the place of two young Christians condemned to death for their faith. They were to be burned on a bed of fiery coals; Sebastian (portrayed by dancer Ida Rubinstein in the first perform-



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ance) performs an **Ecstatic Dance**, which makes up the second movement of the suite (and the end of the first act in the theatrical representation). In Act II Sebastian is busy destroying paganism; he heals the virgin Erigone of a wound and converts her to Christianity. Act III takes place in front of the Emperor and the pagan deities. They make charges against Sebastian, which he answers by miming **The Passion** of Christ (the third movement of the suite). Entranced by the youth, the women mourn him as Adonis and the emperor wants to decree that he is a god. Sebastian's scornful rejection of the offer rouses the ruler's ire, and he condemns him to be executed at once. Act IV depicts Sebastian's death agony, in which he sees a vision of **Jesus the Good Shepherd** (the fourth movement). This runs directly into the final act, a vision of Sebastian's arrival in paradise, concluding with the full chorus singing an anticlimactic setting (presumably by Caplet) of Psalm 150.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35

Pyotr Ilyich Tchaikovsky was born at Kamsko-Votkinsk, Vyatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on April 11, but on the advice of his brother Modest and his student Yosif Kotek, he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Meditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it impossible to play, and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on December 4, 1881. On February 11, 1888, in Boston, Bernhard Listemann played the first movement only, with piano accompaniment. The first full performance in the United States was given on January 18, 1889, by Maud Powell, a twenty-year-old violinist from Peru, Illinois, who would later also introduce the Dvořák and Sibelius concertos in this country; Walter Damrosch conducted the New York Symphony. (With Anton Seidel conducting, Miss Powell had played the first movement in New York the previous April.) The concerto entered the repertory of the Boston Symphony on December 1 and 2, 1893, when Timothée Adamowski played the second and third movements only, Emil Paur conducting. Carl Halir, also with Paur, followed his example in 1896, and the orchestra's first complete performances took place on January 26 and 27, 1900, when Alexander Petschnikoff was soloist and Wilhelm Gericke conducted. The BSO's first Tanglewood performance of the concerto took place only on August 4, 1949, with Jascha Heifetz as soloist and Serge Koussevitzky conducting. John Nelson led the most recent Tanglewood performance, with Sarah Chang as soloist, on July 14, 1995. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown devotes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: "The Crisis Years, 1874-1878." The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.

The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance in far-away Boston—so that if it was a flop, he would not have to be present to hear it

himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet *Swan Lake*, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer's sister and her husband. Letters passed back and forth between all the members of the family, with Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky's repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity forced him to find a cheaper place to stay, and on March 9, 1887, he arrived in Clarens, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Yosif Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Clarens. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo's *Symphonie espagnole*, which, in spite of its title, is a violin concerto. His interest in this piece (he noted that it had "a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonized melodies") may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo

> does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans.

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer's brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was complete.

Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna. That performance, which took place at the end of 1881, called forth one of the most notorious

reviews by Vienna's conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of his life he could quote it by heart.

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste.... The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue....The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of "The Five." In any case, we have trouble today locating the "stink" in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

—S.L.

Igor Stravinsky
Petrushka, Burlesque in four scenes (1947 version)

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He composed Petrushka *at Lausanne and Clarens, Switzerland, at Beaulieu, in the south of France, and in Rome, between August 1910 and May 26, 1911. The first performance was given by Diaghilev's Russian Ballet at the Theéâtre du Châtelet, Paris, on June 13, 1911. Scenario, scenery, and costumes were by Alexandre Benois, whose name appears on the title page as co-author of these "scènes burlesques" and to whom the music is dedicated. The choreography was by Michel Fokine. Pierre Monteux conducted, and the principal roles were taken by Vaslav Nijinsky as Petrushka, Tamara Karsavina as the Ballerina, Alexander Orlov as the Moor, and Enrico Cecchetti as the Magician. It was also Monteux who conducted the first concert performance, on March 1, 1914, at the Casino di Paris, with Alfredo Casella playing the piano solo.* Petrushka *came to the United States with the Russian Ballet and was danced here for the first time at the Century Theatre, New York, on January 24, 1916, Ernest Ansermet conducting and with Leonide Miassine (later Massine), Lydia Lopokova, and Adolf Bolm. The same cast gave the work at the Boston Opera House on February 4, 1916. In 1946, Stravinsky reorchestrated* Petrushka, *the new edition being generally identified by the date of its publication as "the 1947 version." The first hearing of any of the* Petrushka *music at a Boston Symphony concert was on November 26, 1920, when Pierre Monteux conducted a suite consisting of the Russian Dance from the first scene and the whole of the second and fourth scenes. Leonard Bernstein led the BSO's first Tanglewood performance of* Petrushka *on August 12, 1948, with Lukas Foss as pianist. Charles Dutoit conducted the most recent Tanglewood performance on July 26, 1987, with pianist Benjamin Pasternack. The score for the 1947 version calls for three flutes (third doubling piccolo), two oboes and English horn, three clarinets (third doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbal, bass drum, tambourine, side drum, tam-tam, xylophone, celesta, harp, piano, and strings.*

In 1910 Stravinsky became the darling of Paris with a brilliant ballet, *The Firebird,* produced by Diaghilev's Russian Ballet. The impresario had risked failure with a young and relatively unknown composer (Stravinsky turned twenty-eight a week before the

premiere), and he had enjoyed a resounding triumph. Naturally he wanted a new Stravinsky ballet for the following season, and he was overjoyed with the proposed scenario: an exotic picture of life in prehistoric Russia featuring the sacrifice of a maiden, who is chosen for the honor of dancing herself to death for the fertility of the earth. The work promised wonderful richness of orchestral color and rhythmic energy, two features that Stravinsky had already demonstrated in abundance.

After the Paris season ended, the young composer went off with his family for a vacation in Switzerland, first to Vevey, then to Lausanne, with every intention of composing his planned ballet. But his musical fantasy took him in an utterly unexpected direction. Before starting the ballet (which he eventually did finish as *Le Sacre du printemps*), he wanted to compose something quite different by way, almost, of recreation. He had in mind a little concerto-like piece for piano and orchestra; his first image was of a romantic poet rolling two objects over the black and white keys, respectively, of the piano (this image was to give rise to the complex bichord consisting of C major and F-sharp major simultaneously arpeggiated). Later his image became more detailed, with the piano representing a puppet suddenly come to life and cavorting up and down the keyboard, metaphorically thumbing his nose at the orchestra, which would finally explode in exasperation with overwhelming trumpet blasts. "The outcome," Stravinsky wrote, "is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

Having finished this little piece, Stravinsky hunted for a suitable title and was delighted when it occurred to him to call it *Petrushka*, after a puppet character (roughly the Russian equivalent of Punch) popular in Russian fairs. Soon after, Diaghilev came to visit, expecting to hear some of the new ballet.

> He was much astonished when, instead of sketches of the *Sacre*, I played him the piece which I had just composed and which later became the second scene of *Petrushka*. He was so much pleased with it that he would not leave it alone and

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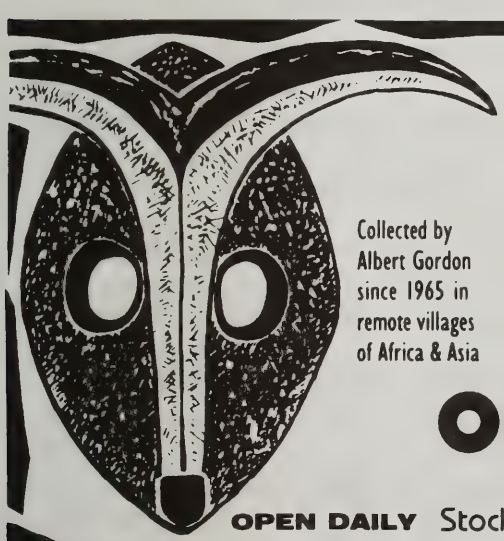
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began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and plot in accordance with ideas which I suggested...I began at once to compose the first scene of the ballet.

The work was put on the stage with the collaboration of designer Alexandre Benois, who entered enthusiastically into Stravinsky's vision, eager as he was to "immortalize" Petrushka, "my friend since my earliest childhood." The choreography was created by Michel Fokine, who described the rehearsals, on the stage of the Paris Opera, as often degenerating to lessons in mathematics, since the dancers had so much difficulty with Stravinsky's irregular fast rhythms. Once orchestral rehearsals started with Pierre Monteux, some of the players were offended at the curious sounds they were asked to make with their instruments. The scene changes were hampered by the fact that they had to be made in total darkness, and it was a noisy darkness, since Stravinsky had placed four drums in the prompt corner to play a continuous racket of sixteenth-notes to link scenes. Yet all the problems vanished in that most magical of balms, a successful opening night. One critic hailed the work as "a masterpiece, one of the most unexpected, most impulsive, most buoyant and lively that I know." Though the success was credited to the effectiveness of all the elements—not least Nijinsky's brilliant performance as the mechanical puppet with searing emotions—the music came in for lavish praise.

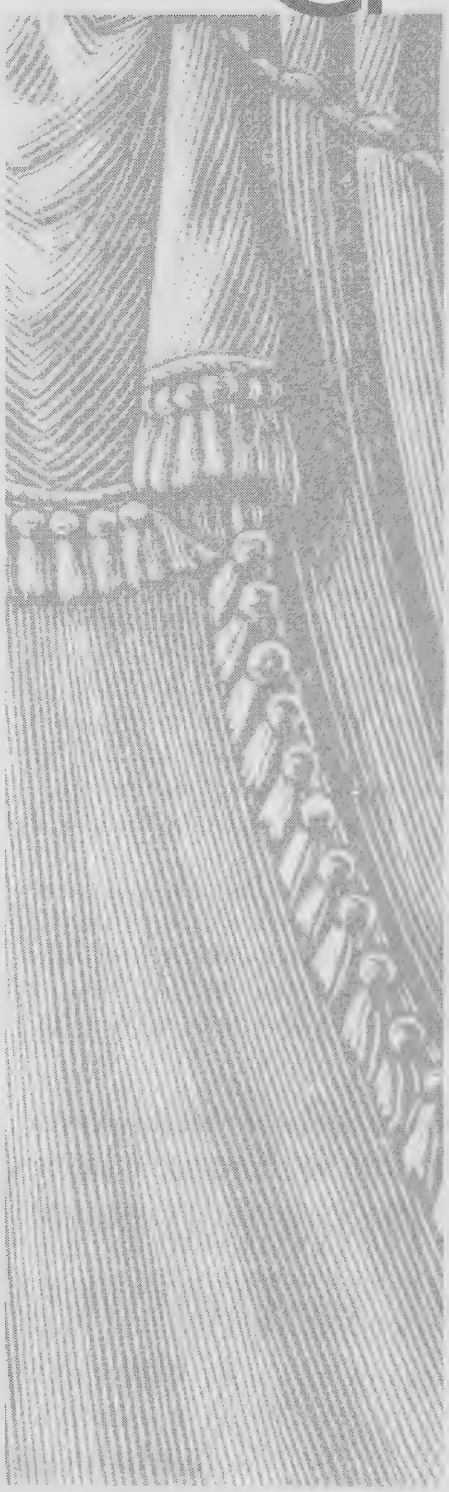
Petrushka became a banner work for the Russian Ballet, enjoying enormous success all over Europe and even in America, where in most cities it was the first work of Stravinsky's to be performed. Of course no one at the time could predict that Stravinsky would go on very soon to an even more astonishing and seminal work, *Le Sacre du printemps*, one that proved disconcerting, even to many of Stravinsky's warmest admirers. Still, even though *Le Sacre* is universally regarded as the more important work, *Petrushka* remains as fascinating and delightful as these early appreciative critics found it. From the opening measure it positively dazzles the listener with its color and energy, and it moves with easy assurance between the "public" world of the fairground and the "private" world of Petrushka and his fellow puppets. The music is often so gestural that even in a concert performance, the images of the dancers are likely to perform in the listener's mind's eye.

The scenario is divided into four scenes, of which the first and last take place on the Admiralty Square in St. Petersburg during the 1830s during the Shrove-Tide fair (just before the beginning of Lent). These scenes are filled with incident and with elaborate overlays of musical figures representing the surge of characters coming and going at the fair. The second and third scenes of the ballet are interiors, devoted to


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the private emotional life of the puppet Petrushka, who is in love with the ballerina, while she in turn is enchanted by the Moor. Only at the very end of the work do the "public" and "private" worlds—or should one say "reality" and "fantasy"?—become entangled with one another.

The "plot" as such can be briefly told: the crowds at the fair are drawn to a small theater, where a showman opens the curtains to reveal three lifeless puppets, Petrushka (a sad clown), the pretty but vacuous ballerina, and the exotic but dangerous Moor. He charms them into life with his flute and they execute a dance, first jiggling on their hooks on the stage, then—to the astonishment of the spectators—coming down from the theater and dancing among the crowd.

The second scene begins as Petrushka is kicked or thrown into his little cell. He picks himself up and dances sadly, conscious of his grotesque appearance. He tries to fall in love with the ballerina, but when she enters, his ecstatic dance of joy is so uncouth that she flees. The third scene takes place in the Moor's cell. The ballerina captivates him, but their tryst is interrupted by the entrance of the jealous Petrushka. They quarrel, and the powerful Moor throws him out.

The final scene reverts to the main square, where the revelry has reached a new height. Crowds surge forward as all seek to celebrate the final evening before the start of Lent. Suddenly a commotion is heard in the little theater; Petrushka races out, closely pursued by the Moor, who strikes him down with a scimitar. The crowd is stunned by this apparent murder, and the showman is summoned. He, the supreme rationalist, demonstrates that the "body" is nothing more than a wooden puppet stuffed with sawdust. The crowd disperses. As the showman starts to drag the puppet offstage, he is startled to see Petrushka's ghost on the roof of the little theater, thumbing his nose at the showman and at all who have been taken in by his tricks.

The first and last tableaux, which take place in the "real" world of the fair, have little in the way of storytelling; instead they rely on multiplicity of incident to suggest the throngs and the surge of life. The orchestra is full and busy, enlivened by various layers of frenzied activity. The central tableaux differ strikingly in musical character. The orchestra often plays in smaller units, the music is more disjunct, and there is a marked avoidance of the folk material that fills the "public" sections of the score. Even the scale on which Stravinsky builds his melodies and harmonies is different. Here he exploits what theorists call the "octatonic" scale, a pattern especially favored by Stravinsky; it is a series of eight pitches alternating half-steps and whole-steps within the octave. Even without the visual element, the shape and character of the story are pro-

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jected in Stravinsky's score.

We know that *Petrushka* was first conceived as a *Konzertstück* for piano and orchestra, and the music that Stravinsky wrote first corresponds to the Russian Dance at the end of the first tableau and the bulk of the second tableau, in which the piano plays a central role. But once he had embarked on the full-scale ballet, Stravinsky rather surprisingly forgot his musical protagonist, and the piano scarcely appears again, even when Petrushka is supposed to be onstage. When he rescored the work in 1946-47, Stravinsky corrected this oversight to some extent and gave the piano considerably more to play. It is usually claimed that Stravinsky's sole motivation for the revised orchestration was to enable him to copyright the work again, so that he could collect performance royalties. While the financial consideration certainly played a role in Stravinsky's thinking, Robert Craft notes, in an appendix to the first volume of Stravinsky correspondence that he edited, that many of the changes had been marked by Stravinsky years earlier as improvements that he desired after the experience of hearing *Petrushka* frequently in performance. In addition to increasing the piano part, the revision was also designed to correct many mistakes that had not been caught in the original edition and incorporate second thoughts to improve the projection of musical lines. Generating income from performance fees was a happy by-product.

—S.L.

ARTISTS

Kent Nagano



Kent Nagano has been music director of the Opéra de Lyon since 1989, music director and principal conductor of England's Hallé Orchestra since 1991, and associate principal guest conductor of the London Symphony Orchestra since 1990. Though he devotes most of each year to a wide variety of concerts, tours, and recordings with the Opéra de Lyon and the Hallé Orchestra, Mr. Nagano has also found time to appear as a guest conductor. Recent years have brought successful debuts at the Metropolitan Opera, San Francisco Opera, Paris Opera, La Scala, and Los Angeles Music Center Opera. In concert he has appeared with the Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Boston Symphony, Los Angeles Philharmonic, Berlin Philharmonic, and Salzburg Festival, among others. Besides his repertoire of more than sixty standard operas, Mr. Nagano has led some highly unusual works. He has introduced Messaien's only opera, *St. Francis of Assisi*, in a number of music centers, including London, where part of it was televised, and Amsterdam, where it was recorded; he led the world premiere and recording of John Adams's *The Death of Klinghoffer*; he gave the world premiere of Debussy's opera *Rodrigue et Chimène* to celebrate the opening of the renovated Lyon opera house, subsequently winning a Grand Prix du Disque for his recording of that work. Already in 1997 he has given the world premiere of Leonard Bernstein's posthumously issued *White House Cantata* with the London Symphony and performed and recorded the original four-act version of Britten's *Billy Budd* with the Hallé Orchestra. Kent Nagano first came to international attention in November/December 1984 when, as an assistant to Seiji Ozawa, he conducted the Boston Symphony Orchestra in Mahler's Ninth Symphony without rehearsal, and without ever having conducted the work before, as a last-minute replacement for Mr. Ozawa. By now he is also known for his notably large number of recordings, which have won numerous awards. Now an exclusive artist with Time Warner/Erato Records, he has recorded sixteen complete operas and more than twenty-five symphonic compact discs for that company and, prior to that, EMI/Virgin Classics. Besides the aforementioned opera sets he has also recorded such standard repertoire as *La bohème*, *Salome*, *Ariadne auf Naxos*, *Werther*, and *Les Contes d'Hoffmann*, as well as such rarities as Busoni's *Turandot*, Floyd's *Susannah*, and Britten's *Phaedra* and *The Rescue of Penelope*. So far his symphonic recordings include several albums of Ravel and Stravinsky, and works by Milhaud, Debussy, Bruch, Saint-Saëns, Bartók, Varèse, Prokofiev, Weill, and others. Following his appearances this summer with the Boston Symphony and Los Angeles Philharmonic, Mr. Nagano's appearances in 1997-98 and 1998-99

include engagements with the London Symphony, the Philharmonia, the Orchestra of the Eighteenth Century, the Berlin Philharmonic, and the Royal Concertgebouw of Amsterdam; a tour with the Mahler Youth Orchestra, including concerts in Salzburg and London; and appearances with the Rotterdam Philharmonic, Israel Philharmonic, the Staatsoper unter den Linden Orchestra, the Russian National Orchestra, Munich Philharmonic, Rome's Santa Cecilia Orchestra, the Chamber Orchestra of Europe on tour, and the Vienna Philharmonic at the Salzburg Festival. Since 1978 Mr. Nagano has also been music director and conductor of the Berkeley Symphony, elevating that orchestra to national recognition for its championing of contemporary music through an acclaimed series of United States and West Coast premieres. Named "Conductor of the Year" in England's International Music Awards and an Officer in France's Order of Arts and Letters, Mr. Nagano has won two Grammy Awards in addition to several Grammy nominations, the Edison Award, several *Gramophone* awards, and two Grands Prix du Disque. This is Mr. Nagano's first appearance with the Boston Symphony Orchestra since he led the BSO at Tanglewood in 1985.

Cho-Liang Lin



The Chinese-American violinist Cho-Liang Lin is well-known to audiences around the world. Highlights of his 1996-97 season have included an American tour with the Orchestre National de France led by Charles Dutoit and appearances with David Zinman and the Baltimore Symphony, Raymond Leppard and the Indianapolis Symphony, Claus Peter Flor and the Atlanta Symphony, James DePreist and the Oregon Symphony, and Carl St. Clair and the Pacific Symphony. He also appeared with the Chamber Music Society of Lincoln Center and performed in Europe with the Spanish National Radio and Television Orchestra under Sergiu Comissiona, the London Philharmonic and the Philharmonia under Leonard Slatkin, and the Hallé Orchestra under Kent Nagano, as well as with the Royal Liverpool Philharmonic and the Helsinki Philharmonic. Recital appearances have taken him to London's Wigmore Hall, Paris, and several cities in Spain with pianist Paul Crossley. His tours to Asia have included a recent appearance at the Presidential Inauguration concert in Taiwan. He also returned to Japan this season for recitals and for orchestral appearances with the Kyushu Symphony and the Japan Philharmonic. In Australia he performed with the orchestras of Sydney, Melbourne, and Brisbane. Last summer Mr. Lin made return appearances at the Aspen Music Festival with conductor Hugh Wolff, the Minnesota Orchestra's "Sommerfest" with David Zinman, the Grand Teton Festival, Oregon's Chamber Music Northwest, and the La Jolla Summerfest. He performed with the Chamber Music Society of Lincoln Center at New York's Alice Tully Hall and at the Ravinia Festival, and also participated in Norway's Stavanger Festival and Finland's Naantali Festival. Mr. Lin may be heard on the Sony Classical label. Upcoming releases include an album of Fritz Kreisler transcriptions with Andrew Litton and the English Chamber Orchestra. Recent issues have included sonatas of Debussy, Poulenc, and Ravel with pianist Paul Crossley, Stravinsky's Violin Concerto and Prokofiev's First and Second violin concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic, Tchaikovsky and Arensky trios with pianist Yefim Bronfman and cellist Gary Hoffman, and the complete cycle of Mozart's violin concertos with Raymond Leppard and the English Chamber Orchestra. Many of Mr. Lin's albums have garnered awards and won critical acclaim, including "Record of the Year" from both *Gramophone* and *Stereo Review* as well as a Grammy nomination. Born in Taiwan, Cho-Liang Lin began his studies at age five and gave his first public performance at seven. At twelve he was sent to Australia to study at the Sydney Conservatorium. After a master class given there by Itzhak Perlman, Mr. Lin was inspired to study with Mr. Perlman's teacher, Dorothy DeLay. He arrived in New York in 1975 and was enrolled at the Juilliard School immediately following his audition. He is now a member of the Juilliard faculty and lives in New York City. His violin is the 1734 Guarnerius del Gesu "The Duke of Camposelice." Mr. Lin made his Boston Symphony Orchestra debut in March 1985 and appeared with the orchestra most recently in July 1995 at Tanglewood.



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GLUCK — Excerpts from *Orfeo ed Eurydice*
- Overture
- Dance of the Furies
- Dance of the Blessed Spirits
- Aria, "Che farò senza Euridice" (Act III)

PAULA RASMUSSEN, mezzo-soprano

BACH — Orchestral Suite No. 3 in D, BWV 1068
- Ouverture
- Air
- Gavotte I; Gavotte II
- Bourrée
- Gigue

INTERMISSION

HANDEL — Arias from *Xerxes*
- "Ombra mai fù" (Act I)
- "Crude furie" (Act III)

Ms. RASMUSSEN

STRAVINSKY — Suite from the ballet *Pulcinella*
- I. Sinfonia (Ouverture): Allegro moderato
- II. Serenata: Larghetto
 - (a) Scherzino
 - (b) Allegro
 - (c) Andantino
- III. Tarantella
 - Toccata: Allegro
- IV. Gavotta con due variazioni
- V. Vivo
- VI. (a) Menuetto: Molto moderato
 - (b) Finale: Allegro assai

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NOTES

Christoph Willibald Gluck
Excerpts from *Orfeo ed Euridice*

Christoph Willibald Gluck was born in the village of Erasbach, in the Upper Palatinate, Germany, on July 2, 1714, and died in Vienna, Austria, on November 15, 1787. The first version of Orfeo ed Euridice *was composed in 1762 for a performance at the court theater in Vienna on October 5. A version in French, containing important revisions to the original score, was produced in Paris on August 2, 1774, as* Orphée et Eurydice. *Besides performing various excerpts over the years—dating back to October 1881 in the orchestra's inaugural season, when A.L. Carey sang Orfeo's aria "Che farò senza Euridice" under Georg Henschel's direction—the Boston Symphony Orchestra gave a semi-staged performance at Tanglewood on August 6, 1983, under Seiji Ozawa's direction, with Marilyn Horne as Orfeo, Benita Valente as Euridice, and Erie Mills as Amor. George Cleve led earlier BSO concert performances of the complete work at Symphony Hall in March/April 1980, with D'Anna Fortunato as Orfeo, Margaret Marshall as Euridice, and Elizabeth Knighton as Amor. Prior to that, Erich Leinsdorf led the second scene of Act II at Tanglewood on July 10, 1965, with Beverly Wolff as Orfeo and Veronica Tyler as Euridice. The opera is scored for pairs of flutes, oboes (doubling English horns), clarinets, bassoons, horns, and trumpets; also three trombones, timpani, and strings. An offstage ensemble includes clarinet (replacing the chalumeau specified by Gluck), harp, and strings.*

The legend of Orpheus and Eurydice has been one of the richest of the Greek tales in terms of its resonance in later times. Artists in all media—visual, literary, and aural—have returned to the story again and again for the raw materials from which they have produced their works. The singer whose powers could bend the forces of nature and even overcome Hell itself has continued to exert an irresistible attraction on artists because the story deals, in part, with one of the fundamental artistic problems: the relationship between the artist's technical powers and his emotional self-

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control. Classical mosaics and paintings are usually unproblematic: Orpheus controls the forces of nature with his music, charming the animals and causing trees to bend down to hear. But when the legend is recounted in dramatic form, whether in a poetic drama by Politian in 1480 or a Cocteau film in the 1950s, then the theme becomes clearer: Orpheus can, with his art, control other people and even inanimate objects, but can he control his own emotions? Despite all the different approaches artists have made to the Orpheus material over the years, the form that has served preeminently for artistic treatment is opera. This is only natural: Orpheus is a singer, and the medium of opera is song. To write and perform music capable of expressing this supreme power—what a challenge both to composer and interpreter!

When opera came to be invented around 1600, the subject matter most often chosen was that of Orpheus, the mythological legend that treats the relationship of words and music, and the convincing expression of feelings through music. The first two surviving operas were both called *Euridice*, after the name of the heroine, by the rival composers Jacopo Peri and Giulio Caccini. The earliest opera regarded as indisputably great came only a few years later, in 1607, when the Gonzaga family of Mantua, intent on keeping up with the Medici, commissioned their local music director to write an opera for a family wedding. But in Mantua, the director happened to be one of the supremely great geniuses of dramatic music, Claudio Monteverdi, and the resulting work, *Orfeo*, is revived, performed, heard, and studied with pleasure today. Since that time, the story has never lost its popularity. The New Grove Dictionary of Opera lists some sixty-two operas, completed or planned, on the subject, from 1600 to Harrison Birtwistle's *The Mask of Orpheus* in 1986.

The basic plot of the myth is simple and straightforward; every artistic version elaborates it according to the interests of the creator. Orpheus, the Thracian singer, is distraught because his wife, the nymph Eurydice, whom he loves deeply, has died unexpectedly, bitten by an asp while crossing a meadow. Determined not to live without her, Orpheus descends to the underworld, where his song so enchants Hades that Eurydice is restored to him on the sole condition that he not look at her until they have returned to the world of the living. He fails to abide by this condition, though, and Eurydice returns permanently to the underworld. Orpheus vows to abjure all women. In revenge he is torn to shreds by a mob of Maenads in a Bacchic orgy. Three fundamental elements are present in all versions: Orpheus's decision to descend to the underworld, following Eurydice in an attempt to get her back; his success in persuading the forces of death through the power of his art; and his failure to control himself and abide by the stipulated condition to the end. However much the various versions of the tale may differ in the details, they all include these three elements, and the operatic versions make of them the musical and dramatic highlights of the respective works.

For the better part of the century, Gluck's *Orfeo ed Euridice* held a unique place in the repertory as the oldest opera still regularly performed. It was then a given that Baroque opera was dead and totally unrevivable, the victim of drastically changing aesthetic and social conventions. Gluck was hailed as the composer who "reformed" the stagnant structures of Baroque opera, who made opera once again "dramatic," who first showed the path that led to the operatic style of his admirers Berlioz and Wagner. Recent research has shown that operatic reform, of many kinds, was in the air at the time, and though Gluck created the work that focused much of the attention, he was by no means the sole figure responsible for the new approach. Indeed, much of the credit for Gluck's reform must go the librettist Raniero Calzabigi, who avoided the old aria types consisting largely of metaphors that abstracted the emotion away from the characters and created texts that allowed the expression of noble, direct emotion. The Act III aria "Che farò senza Euridice?" is a perfect example.

Though the **overture** is not yet a musical summary of the dramatic opposition of the opera, a development that only comes with the romantic generation, it does prepare the listener in general for a work of serious expression and noble sentiment. **The Dance of the Furies**, full of rushing scales, suggests the terrors that Orpheus must con-

front before pleading his case and winning the right to return with Euridice, though the music to be heard here actually was part of Gluck's revision of the opera and comes from his earlier ballet *Don Juan.* **The Dance of the Blessed Spirits** is the opening music of the second scene of Act II; it is in the key of F, a traditional key for pastoral music in the eighteenth century. In the final act, Orpheus fails to keep his pledge not to look at Eurydice and loses her again—apparently for good. This motivates the most famous aria in the opera, the lament, "Che farò senza Euridice?" ("What shall I do without Eurydice?"), in which the directness of Calzabigi's text meets the simple expressivity of Gluck's music. It is only fair to reveal that the music is so moving to the hearers in the opera that Amor (Love) relents and gives Eurydice back to Orpheus without further ado.

—Steven Ledbetter

Che farò senza Euridice?

Che farò senza Euridice?	What will I do without Eurydice?
Dove andrò senza il mio ben?	Where will I go without my love?
Euridice! Euridice!	Eurydice! Eurydice!
O Dio! Rispondi! Rispondi!	O God! Answer me! Answer me!
Il son pure il tuo fedele!	I am ever faithful to you!
Che farò senza Euridice? (*ecc.*)	What will I do without Eurydice? (*etc.*)
Ah! Non m'avanza più soccorso,	Ah! No help comes to me,
più speranza,	no hope,
nè dal mondo, nè dal ciel!	whether from earth or heaven!
Che farò senza Euridice? (*ecc.*)	What will I do without Eurydice? (*etc.*)

J.S. Bach
Orchestral Suite No. 3 in D, BWV 1068

Johann Sebastian Bach was born on March 21, 1685, at Eisenach, Thuringia, and died on July 28, 1750, in Leipzig, Saxony. He wrote his Orchestral Suite No. 3 in Leipzig sometime between 1729 and 1731; it is scored for three trumpets, timpani, two oboes, strings, and basso continuo. Wilhelm Gericke gave the first Boston Symphony performance of this suite in December and January 1887. Serge Koussevitzky led the first Tanglewood performance on July 29, 1948; Helmuth Rilling led the most recent Tanglewood performance on July 10, 1988. James David Christie is the continuo harpsichordist at this performance.

When Bach moved to Köthen at the end of 1717 to assume the post of Kapellmeister to His Most Serene Highness, Leopold, Prince of Anhalt-Köthen, it was the first time since the summer of 1703 that he was not employed as an organist. The court at Köthen was Calvinist, and service music was restricted to unaccompanied hymns. Bach's new patron, then just twenty-three, loved music and performed with skill on the violin, the viola da gamba, and on keyboard instruments. Later, Bach said that he had gone to Köthen hoping to spend the rest of his life there; however, in December 1721 his *Serenissimus* had married, whereupon "the musical interests of the said Prince had become somewhat lukewarm, especially as the new Princess seemed to be alien to the muses." The "*amusa*," as Bach called her, in fact soon died, and Leopold's second wife was a sympathetic and sensitive patroness, but by then Bach was restless and determined to leave. Early in 1723 he went to Leipzig, taking charge of the music at the churches of St. Thomas and St. Nicholas, becoming involved as well with the musical life at the university, and there he remained until his death.

At Köthen his chief task was to compose instrumental music and to see to its performance. Not only was there music to be written for the court; the Bach household, too, with its growing children and a young wife who wanted instruction, made its own demands. In response to all this, and in spite of whatever discontents he may have felt

at Köthen, Bach was staggeringly productive: in five years he wrote about a dozen concertos including the six *Brandenburg*s, the first book of *The Well-tempered Clavier*, the two-part Inventions and three-part *Sinfonie*, the six English and six French suites for harpsichord, the six suites for solo cello, the three sonatas for viola da gamba with harpsichord, three partitas and three sonatas for violin solo, six sonatas for violin with harpsichord, at least the first two of his four orchestral overtures (or suites), and the various sonatas for flute, unaccompanied, with figured bass, or with obbligato harpsichord.

We often refer to Bach's orchestral overtures as suites, which is indeed what most composers would have called them. By whatever name, a suite, in the context of early eighteenth-century music, is a sequence of dances, possibly with some non-dance movements added or interpolated. Each of Bach's four orchestral suites, for example, begins with an *Ouverture* in the grand French manner—a stately introduction leading to an Allegro in which fugal texture is prevalent, probably with a return to slower music for the end—and this then is also the title Bach assigns to the composition as a whole.

The third and fourth of Bach's four orchestral overtures are joyous trumpet-and-drum pieces that may have been composed in Leipzig for Bach's university concerts. In the present suite, Bach begins with an overture in the French style. But then he crosses the border into Italy as he gives us the beautiful, celebrated, much-transcribed air with its delicate interweaving of singing parts over the "walking" bass. Bach follows this with a pair of gavottes, a bourrée, and a gigue. Unsteady spellers may draw some assurance from the fact that Bach writes "*bourrée*" here, but "*bourée*" in the first suite.

—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide.*

George Frideric Handel
"Ombra mai fù" and "Crude furie" from *Serse*

Georg Friedrich Händel was born in Halle, Germany, on February 23, 1685, and, having in the meantime become an English citizen and changed the spelling of his name to George Frideric Handel, died in London on April 14, 1759. He began composing the opera Serse *on December 26, 1737. It was produced at the King's Theatre, the first performance taking place on April 15, 1738. "Ombra mai fù," sung by the title character, is the first aria heard in the opera. "Crude furie" is the last full-fledged aria in the opera (though it is followed by a short solo and chorus). Both arias are scored for strings and continuo. The only music from* Serse *to have been previously performed by the Boston Symphony Orchestra is the aria "Ombra mai fù," first in October 1883 with Hope Glenn under Georg Henschel's direction. Marilyn Horne was soloist for the orchestra's only previous Tanglewood performance, on June 27, 1986, under the direction of Charles Dutoit.*

Only recently have we begun to appreciate Handel the composer of operas. For many years Handel ranked as the least fully understood of the great composers, widely regarded as the creator of a single choral work, *Messiah*, the immense popularity of which marked him as a master of "contemplative" and "religious" music. Actually Handel always leaned toward the drama. His ability to write magnificently for the voice and to capture the heart of an emotion in a pregnant rhythm or melody or harmony made him one of the leading dramatic composers of his day—and, indeed, of all time. Unfortunately, operatic conventions have changed so drastically since the early eighteenth century that most operatic producers, however much they may admire the

strength and beauty of individual numbers, did not until recently dare to essay Handel straight. Few essayed him at all; in the two centuries between 1755 and 1955, only three of Handel's operas were ever produced, receiving fewer than ten performances in total! Then came a modest revival, starting in Germany and spreading to England and the United States. But the operas were drastically cut, deformed, transposed, and subjected to wholesale interpolation from other works. Only recently have a few productions presented Handel complete, trusting the strength of his dramatic instincts. Many have now been made available on recordings with the full score as Handel conceived it. The results have, on the happiest occasions, been truly astonishing to audiences willing to go halfway in understanding the operatic conventions of Handel's time.

It was an age when the solo singer absolutely predominated. The soloist was presented to the audience in an aria designed to express a single strong emotion. Action took place in the conversational recitative, which was almost devoid (intentionally so) of musical content. The conversation might bring a declaration of love, word that a father, husband, or son has been killed in battle, or a calculated insult. Then, when the situation demanded an emotional response from a character, the stage would usually be cleared of all but the person most directly affected, who would turn to the audience and express, in an aria containing highly emotive music, his or her feelings at this juncture in the drama.

The aria was designed, then, for two purposes: to create a single, powerful emotional mood, and to show off the singer's voice to best advantage—so that he or she could exit at the end of the scene to thundrous applause. Most such musical numbers took the form known as the "*da capo*" aria because they began with a principal opening section complete in itself, then moved to a much briefer contrasting section (often with minimal accompaniment) for a momentary change of mood. At the end of the middle section, the manuscript score contains the words "*da capo*" (literally, "from the head"), instructing the performers to go back to the beginning and run through the entire first part again. Modern audiences are liable to consider this repetition of whole

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chunks of the music to be undramatic. But the *da capo* was the moment that eighteenth-century audiences waited for—that was when the soloist would let go with brilliant displays of vocal ornamentation. At that moment all action in the opera boxes—whether eating, flirting, playing cards or chess, or making assignations—came to a halt as everyone in the audience paid the closest attention to the musical refinements offered them.

One other supreme difficulty remains for us today. Handel wrote most of his leading male roles—including the title role in *Serse*—for a kind of singer that no longer exists: the *castrato*, a male singer castrated before puberty to retain the soprano range, which, when supported with the lung capacity of a full-grown male, could produce astonishing feats of vocal acrobatics. Audiences of the day, intoxicated by the heroic, ringing sound allied with unbelievable flexibility, willingly overlooked the barbarism required to produce the phenomenon. Two choices exist today: either give these parts to baritones, who sing them an octave lower, or give them to women masquerading as men. The first choice causes a serious musical problem (the vocal lines get entangled inartistically in the accompaniments and sound growly instead of brilliant), while the second causes a visual problem (we don't expect to see a woman as Julius Caesar, say, or Xerxes or Rinaldo). On the whole, though, the musical arguments must predominate if the aria is to make any sense, so we hear these roles today sung by women. (Handel himself resorted to the same device on occasions when he could not get a satisfactory castrato.)

Handel loved the Italian opera, and he insisted on creating such works, even in England, where the audience could scarcely be expected to understand what was happening on stage. Following his first success (*Rinaldo*, in 1711) he kept writing further examples of this "exotic and irrational entertainment" even after costs (for high-priced Italian singers and exotic special effects) far outraced income and the support of the nobility proved insufficient to keep the ventures going. Eventually he had more lasting financial success with the large, developing middle class audience that thronged to his oratorios in English, but still he kept trying to produce new operas, some of them astonishingly creative works, but almost all of them financial losers. *Serse* (1738) was among the last of his forty-six operas before he finally gave up on the genre and turned definitively to works in English.

Serse (*Xerxes*) to some degree mocks the conventions of the more typical serious opera. It is full of dramatic irony combining the profound and the commonplace, holding up the mirror to show us certain ridiculous aspects of human nature. The title character, of course, was the great Persian general, one of the major military figures of antiquity. But the librettist took his cue from a passage in Herodotus to open







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the opera with this great general ridiculously expressing his love for a tree! It is ironic that the aria in question—"Ombra mai fù"—should be one of the most famous tunes Handel ever wrote; the irony lies in the fact that not one person in a hundred realizes that this music is intended to be amusing. Instead we usually hear it played (too slowly) by church organists and we call it "Handel's Largo" (though in fact the marked tempo is Larghetto, somewhat faster, and Handel wrote many other pieces marked Largo). Today it takes an effort of will to hear this beautiful melody in the dramatic context Handel intended, as something gently, warmly satirical.

"Ombra mai fù" is not in the *da capo* form, but Serse's final aria, "Crude furie," is a full-fledged, if brief, example. There is no need to summarize the complicated plot situation here, other than to explain that Serse has been tricked out of the woman

"Ombra mai fù" (Act I)

(*Recitative*)

Frondi tenere, e belle del mio platano amato per voi risplenda il fato. Tuoni, lampi, e procelle non v'oltraggino mai la cara pace nè giunga a profanarvi austro rapace.	Fair tender fronds of my beloved plane tree, may fate shine for you. May thunder, lightning, and gales never affront your precious tranquility, nor may the rapacious south wind ever come to profane you.

(*Larghetto*)

Ombra mai fù di vegetabile caro ed amabile soave più.	No shade of any plant— however dear and beloved— was ever sweeter.

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for whom he had developed a passion (who wished to marry his brother) by Amastre, Serse's affianced bride, whom he has been on the verge of forgetting. Serse's final aria is an expression of his anger and dismay at learning of the trick played on him, though he is eventually brought to recognize that it was appropriate, and all ends happily. The stormy strings—with fiery repeated notes in the violas and second violins, and leaping and racing figures in the first violins—appropriately characterize his mood. The B section is a very brief venture into the relative minor with the strings acting as counterfoil to the singer. The return to the A section omits the orchestral ritornello and leaps directly to Serse's furious rage.

—S.L.

"Crude furie" (Act III)

Crude furie degl' orridi abissi,
aspergetemi d'atro veleno!
Crolli il mondo, e'l sole eclissi
a quest'ira che spira il mio seno.
—Niccolo Minato

You cruel Furies in the fearful abysses,
spray me with black poison!
May earth tremble and the sun be eclipsed
at this anger swelling my breast.
—translations by S.L.

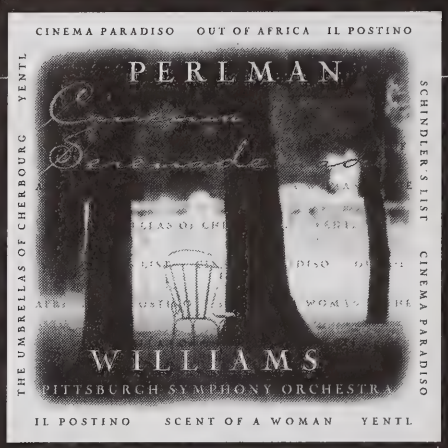
Igor Stravinsky
Suite from the ballet *Pulcinella*

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. The ballet Pulcinella *was begun in the fall of 1919, completed on April 20, 1920, and first performed by the Ballets Russes at the Paris Opera on May 15, 1920, under the direction of Ernest Ansermet. The suite was prepared about 1922; portions of the suite were given their first American performance by the Boston Symphony Orchestra under Pierre Monteux on December 22 and 23, 1922. Michael Tilson Thomas led the BSO's first Tanglewood performance of the suite on July 19, 1970. Seiji Ozawa gave the most recent Tanglewood performance of the suite on August 5, 1994. The score of the suite in its 1949 revision (performed here) calls for two each of flutes, oboes, bassoons, and horns, one trumpet, one trombone, a quintet of solo strings (two violins, viola, cello, and bass), and a medium-sized group of orchestral strings.*

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballets Russes, where he had achieved such epochal pre-war successes as *Firebird*, *Petrushka*, and *The Rite of Spring*. Big ballet productions had not been practical during the war, and Stravinsky had worked during that time with a swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale*, which had been produced with great success. Diaghilev was jealous and sought a project to attract Stravinsky's interest. The Ballets Russes had recently produced a piece based on old works by Scarlatti dressed up in new orchestrations, and Diaghilev thought Stravinsky might enjoy a similar undertaking. The new idea was first proposed to Stravinsky in a letter of June 10, 1919, from Ernest Ansermet, who was then conducting the Ballets Russes. When Stravinsky first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario had taken leave of his senses. He knew little of Pergolesi's work—only the little intermezzo *La serva padrona* and one liturgical work, the *Stabat mater*—and he didn't think much of that little. Diaghilev, who was an experienced musician as well as an impresario, had already gathered pieces that he thought might be suitable in a balletic context (mostly by buying them from a Neapolitan professor who had a lucrative sideline in selling copies of music from the Naples Conservatory), and he finally persuaded Stravinsky at least to look at what he had collected—much of it, he said, completely unknown. The composer fell in love with what he saw and agreed at once to accept the commissions. We do not know exactly when he reached this decision, but he be-

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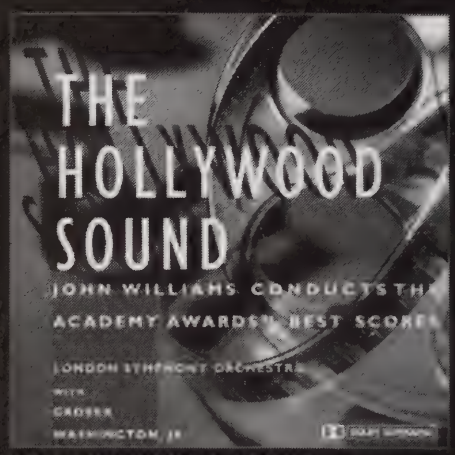
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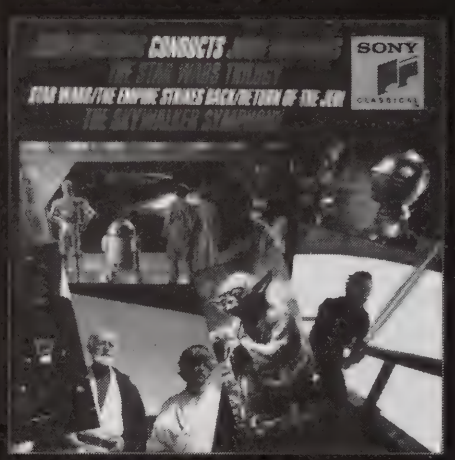
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gan actively composing in early September, though he only signed a contract for the ballet in December. Diaghilev, Stravinsky, and the choreographer Massine jointly created a scenario for the course of the action, and Stravinsky set to work choosing and "coloring" the two-hundred-year-old scores.

Stravinsky did not realize at the time, though we now know, that of the selections he finally used in his ballet, fewer than half were actually by Pergolesi, so the official title of the full work—"*Pulcinella*, Ballet in One Act for Small Orchestra and Three Solo Voices, Based on Music of Pergolesi"—is actually a substantial error. And, considering that the genuine Pergolesi is to be found almost entirely in the songs (which are not included in the orchestral suite), the title is even more thoroughly incorrect for the suite.* The other composers, who have recently been identified, are almost entirely unknown, though no doubt worthy in their own way: Domenico Gallo and Alessandro Parisotti. Gallo, in particular, composed the original material on which Stravinsky based the Overture; the Scherzino, Allegro, and Andantino group; and the Finale. The Tarantella comes from a series of six *Concerti armonici* once considered to be among Pergolesi's most famous works, but actually they are by a Dutch count named Unico Wilhelm von Wassenaer (these were copied out from originals in the British Museum by the Belgian musicologist E. van der Straeten). The Toccata and the following Gavotta are from a harpsichord work by that favorite composer, "anon." And, finally, the Serenata, the Trio of the Scherzino, the Vivo, and the Minuetto are based on originals by Pergolesi himself. When doing his work of "recomposition," Stravinsky often worked directly on the manuscripts sent for his consideration, working out the details of his own version before then writing them directly into the full score, as he reported he was doing on December 5.

Of course, the actual source of the originals need not trouble us in the slightest when listening to Stravinsky's witty score. What matters in the concert hall is the use to which Stravinsky put these borrowed ideas, and on that point there has been general agreement from the very beginning: they have become thoroughly and delightfully Stravinskyized. For the most part he retained the original melodies and bass parts,

*Pergolesi has suffered more than perhaps any other composer from sloppiness and errors in the preparation of editions of his music. The so-called "complete edition" of his works omits a great many genuine compositions and includes an extraordinarily high percentage of works by other composers masquerading as Pergolesi's. A new edition, based on much more highly refined source research, is currently in preparation.

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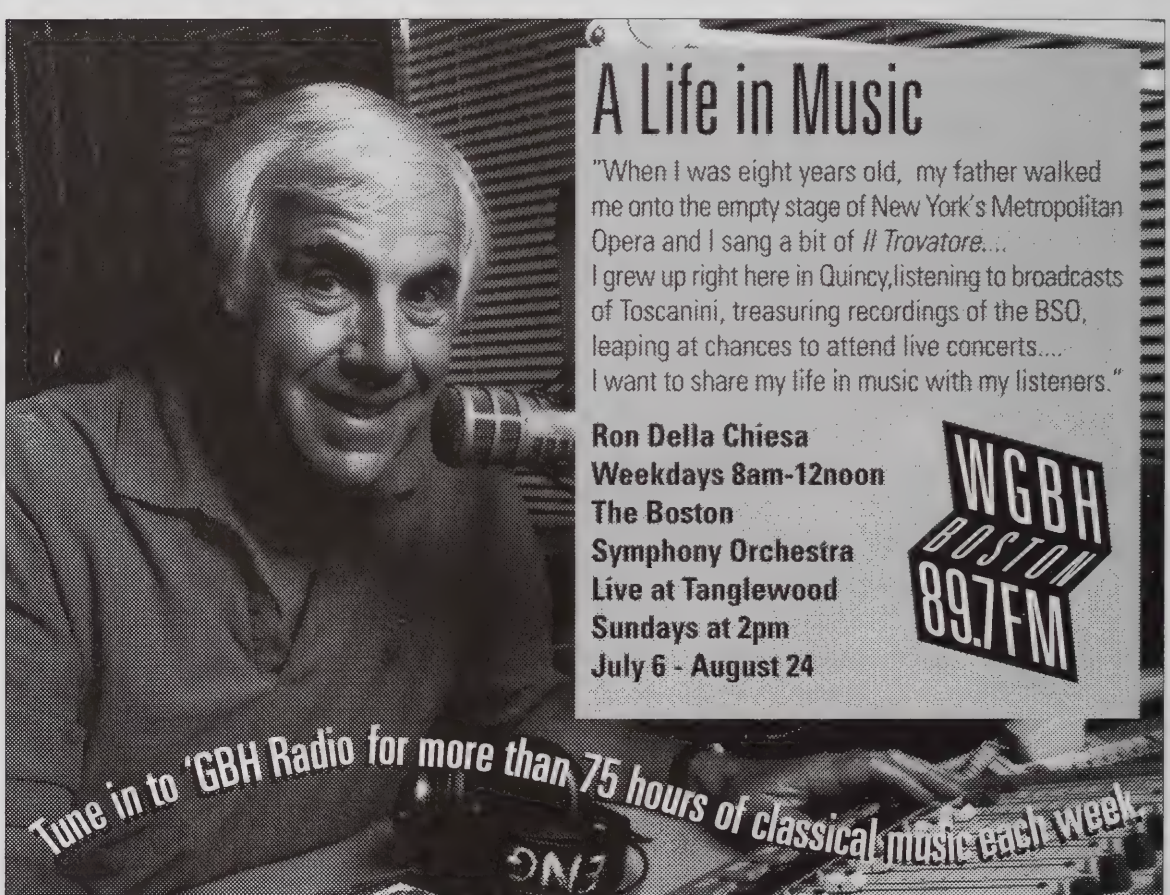
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but he made the phrases less regular using unexpected repetitions or elisions, and he elaborated the harmonies by adding ostinatos or prolonging chords beyond the point at which they would normally change. He chose to write for a fairly standard classical orchestra—woodwinds in pairs without clarinets, no percussion, and the strings divided in concertino and *ripieno* sections. The one rather unlikely component (from the eighteenth-century point of view) is the trombone, but Stravinsky's amusing writing for that instrument, especially in conjunction with the double bass in the Vivo, more than justifies its inclusion.

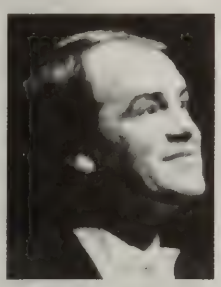
Stravinsky confessed that he had a wonderful time working on this score, and although it had no immediate repercussions in his next compositions, it undoubtedly brought home to him some unexplored possibilities of eighteenth-century style treated anew in the twentieth century and ultimately led to such neo-Classical marvels as *Oedipus Rex*, the Symphony in C, and *The Rake's Progress*. And quite aside from the role *Pulcinella* played in engineering Stravinsky's turn to neo-Classicism, the joyous wit inherent in the score itself remains its own justification.

—S.L.



ARTISTS

Hans Graf



Born in Austria, Hans Graf is music director of the Calgary Philharmonic Orchestra. Mr. Graf studied conducting in Austria and Russia and attended the master classes of Franco Ferrara, Sergiu Celibidache, and Arvid Jansons. In 1979 he won first prize at the Karl Böhm Competition. Mr. Graf is known internationally for his work as music director of the Mozarteum Orchestra of Salzburg from 1984 to 1994, music director of Salzburg's Landestheater, and music director of the Orchestra National de Euskadi in San Sebastian, Spain. He has appeared as guest conductor with the major orchestras of Boston, Dallas, Detroit, Milwaukee, and Pittsburgh, the Vienna Philharmonic, the Vienna Symphony, the Gewandhaus Orchestra of Leipzig, the Orchestre National de France, the NHK Symphony of Tokyo, the Leningrad Philharmonic, and the Israel Philharmonic. He has also appeared at major international festivals, including Aspen, Lincoln Center's Mostly Mozart Festival, Aix-en-Provence, Bregenz, the Maggio Musicale Fiorentino, and the Savonlinna Festival in Finland. In addition he has conducted numerous opera productions, including Wagner's *Der Ring des Nibelungen*, Strauss's *Ariadne auf Naxos*, *Elektra*, and *Der Rosenkavalier*, Janáček's *Jenůfa*, Berg's *Wozzeck*, Beethoven's *Fidelio*, Verdi's *Otello*, and all the major Mozart operas, as well as Leonard Bernstein's *Mass*. Since first conducting the Vienna State Opera in 1981, Mr. Graf has appeared at other major houses including Berlin, Munich, and Paris. His recordings on EMI, Erato, JVC, and Capriccio include the complete symphonies of Mozart, Zemlinsky's opera *Es war einmal*, and various concertos, arias, and other works. Making his Tanglewood debut this week, Mr. Graf made his Boston Symphony debut with an all-Mozart program in March 1995 and appeared with the orchestra most recently this past March at Symphony Hall.

Paula Rasmussen



Making her Boston Symphony Orchestra debut this week at Tanglewood, the American mezzo-soprano Paula Rasmussen achieved international recognition for her debut performances as Handel's Xerxes in Michael Hampe's Cologne production in the 1996-97 season. Her recent engagements have also included performances as Octavian in Strauss's *Der Rosenkavalier* with Dallas Opera and as Minerva in Monteverdi's *Il ritorno d'Ulisse in patria* and Cherubino in Mozart's *Le nozze di Figaro* with the Los Angeles Music Center Opera. Ms. Rasmussen's recent concert appearances have included performances of Stravinsky's *Pulcinella* with the St. Paul Chamber Orchestra in New York's Avery Fisher Hall, Bach's B minor Mass with the Toledo Symphony, and Haydn's *Paukenmesse* with the Los Angeles Philharmonic and Esa-Pekka Salonen, with whom she also recorded Debussy's *La Damoiselle élue* with Dawn Upshaw for Sony Classical. Ms. Rasmussen has worked with such conductors as Roger Norrington, Christof Perick, Charles Dutoit, Nicholas McGegan, Yoel Levi, and Hugh Wolff, in appearances with the Atlanta Symphony, the Israel Philharmonic, the San Francisco Symphony, and the Los Angeles Philharmonic at the Hollywood Bowl. She has also appeared with José Carreras in a gala concert of operatic arias and duets in Dublin. Ms. Rasmussen's future engagements include the roles of Fenena in Verdi's *Nabucco* for the Opéra-Bastille in Paris, Varvara in Janáček's *Katya Kabanova* for Dallas Opera, Mozart's Cherubino for New York City Opera, Xerxes for Geneva Opera, Annio in Mozart's *La clemenza di Tito* at Glyndebourne, and Nero in Monteverdi's *L'incorazione di Poppea* for Los Angeles Music Center Opera.

Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.



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KENT NAGANO conducting

MENDELSSOHN — Symphony No. 3 in A minor, Opus 56, *Scottish*

Introduction and Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero and Finale maestoso

INTERMISSION

BEETHOVEN — Piano Concerto No. 2 in B-flat, Opus 19

Allegro con brio
Adagio
Rondo: Molto allegro

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NOTES

Felix Mendelssohn-Bartholdy
Symphony No. 3 in A minor, Opus 56, *Scottish*

Jakob Ludwig Felix Mendelssohn was born in Hamburg, Germany, on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Solomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism; the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn conceived the Scottish *Symphony as early as 1829 and continued sketching it in Rome in the late winter and spring of 1831; he then stopped work on it for a decade. He finally finished the score in Berlin on January 20, 1842, and conducted its first performance on March 3 that year in the Leipzig Gewandhaus. The American premiere was given by the New York Philharmonic Society under the direction of George Loder on November 22, 1845. Georg Henschel led the first BSO performances in January 1883. Charles Munch led the orchestra's first Tanglewood performance of the* Scottish *Symphony on August 5, 1960, and John Nelson the most recent on July 14, 1995. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

On July 30, 1829, Felix Mendelssohn, traveling with his friend Karl Klingemann, an amateur poet and attaché at the German embassy in London, wrote to his family from Edinburgh about the sightseeing he and Klingemann had done, with a particular account of their visit to the palace of Holyrood, closely associated with the romantic figure of Mary, Queen of Scots. Here, it is said, she succumbed to an infatuation for an Italian lutenist named David Rizzio, for which real or imagined affair her husband had poor Rizzio murdered. The story has appealed to opera composers over the years—all of them unknown today: Canepa, Capecalatro, Rodrigues, Schliebner, and most recent of them all, an American woman named Mary Carr Moore, whose *David Rizzio* was produced in Los Angeles in 1935 (the vocal score has recently been reprinted by Da Capo). Many visitors, including Dr. Samuel Johnson, included Holyrood on their itineraries. Mendelssohn, too, was touched by the romantic tale associated with the spot. He wrote:

> We went, in the deep twilight, to the palace where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. That is where they went up and found Rizzio in the little room, dragged him out, and three chambers away is a dark corner where they killed him. The adjoining chapel is now roofless; grass and ivy grow abundantly in it; and before the ruined altar Mary was crowned Queen of Scotland. Everything around is broken and moldering, and the bright sky shines in. I believe I found the beginning of my Scotch symphony there today.

Indeed, on that day, Mendelssohn wrote down the opening bars of the melody that begins his A minor symphony. But Holyrood was not the only impressive sight in Scotland. He was much taken, too, with the natural phenomenon known as Fingal's Cave in the Hebrides, and there, too, he wrote down a melody that came into his head on the spot. Later in 1829 he wrote, "The 'Scotch' symphony and all the Hebrides matter is building itself up step by step," implying that he was at work on two compositions inspired by his travels. But both of them were soon pushed aside. In 1830 he had to compose the *Reformation* Symphony, now known as No. 5, for the 300th anniversary of the Augsburg Confession which had firmly established Luther's new church, and that event wouldn't wait. Then he undertook his grand tour, extending from May 1830 to June 1832, with months-long stops in Rome, Paris, and London. New impressions crowded in on him and demanded attention, even though he was still working on compositions already underway.

From Rome on December 20, 1830, Felix wrote to his family, "The *Hebrides* is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added: "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we now know as the *Scotch* (or, better, "*Scottish*") and *Italian* symphonies. Just after Christmas, Felix complained of absolutely miserable rainy weather, which may have dampened his sightseeing ardor, but surely made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli. And though the weather became springlike by mid-January, he was able to write on the 17th that he had completed some small pieces and that "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." It is surprising that a composer should try to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself, though he used "*Scottish*" only informally in his letters, and not on the published score) at the same time. One result is that the two symphonies are, in a sense, tonal shadows of one another: the *Scottish* is mostly in A minor but ends in the major, while the *Italian* is in A major but ends in the minor. He continued for a time to work on both pieces, though the sunny brilliance of Italy seems to have driven out the memory of Scottish mists, for on February 22, 1831, he wrote to his sister Fanny (herself a composer of some ability):

> I have once more begun to compose with fresh vigor, and the Italian symphony makes rapid progress....The Scottish symphony alone is not yet quite to my liking; if any brilliant idea occurs to me, I will seize it at once, quickly write it down, and finish it at last.

In the end, though, his attention was directed to the completion of his remarkable and too-little-known cantata *Die erste Walpurgisnacht* (a setting of a text by Goethe) and the *Italian* Symphony. The *Scottish* Symphony was unfinished at the time of his return home. And Mendelssohn soon became so involved in marriage and a busy professional life, conducting and administering in Leipzig, that the A minor symphony must have looked to be unfinished forever. Only in 1841, after he had experienced severe disappointment with an attempt to reform the musical life of Berlin, did he return to the long-unfinished score—possibly because his new mood of resignation more precisely matched the character of the somber musical ideas he had conceived earlier in the blithe period of early manhood.

By the time he finished the work, he clearly felt that the expressive character of the music took precedence over any allegedly "Scottish" elements. At any rate, he omitted the adjective "Scottish" from the published score, but added a note that the audience should be given a listing of the different movements that stresses their expressive content, with headings that differ in some striking ways from those of the score itself:

Tempo indication in score	Character indications for the audience
I. Andante con moto—	Introduction
Allegro un poco agitato—	Allegro agitato ("slightly agitated
Assai animato	Allegro")
II. Vivace ma non troppo	Scherzo assai vivace ("very lively Scherzo")
III. Adagio	Adagio cantabile ("songlike Adagio")
IV. Allegro vivacissimo	Allegro guerriero ("martial Allegro")
	Finale maestoso ("majestic Finale")

This last of Mendelssohn's symphonies is also the freest, the most romantic. Even Wagner, a composer usually antipathetic to Mendelssohn's work, conducted the *Scottish* Symphony and admired the poetic qualities of the music. (Is it mere chance that a chromatic figure in the sustained woodwinds over muttering tremolo strings near the end of the first movement suggests the *Flying Dutchman* overture?) But just how "Scot-

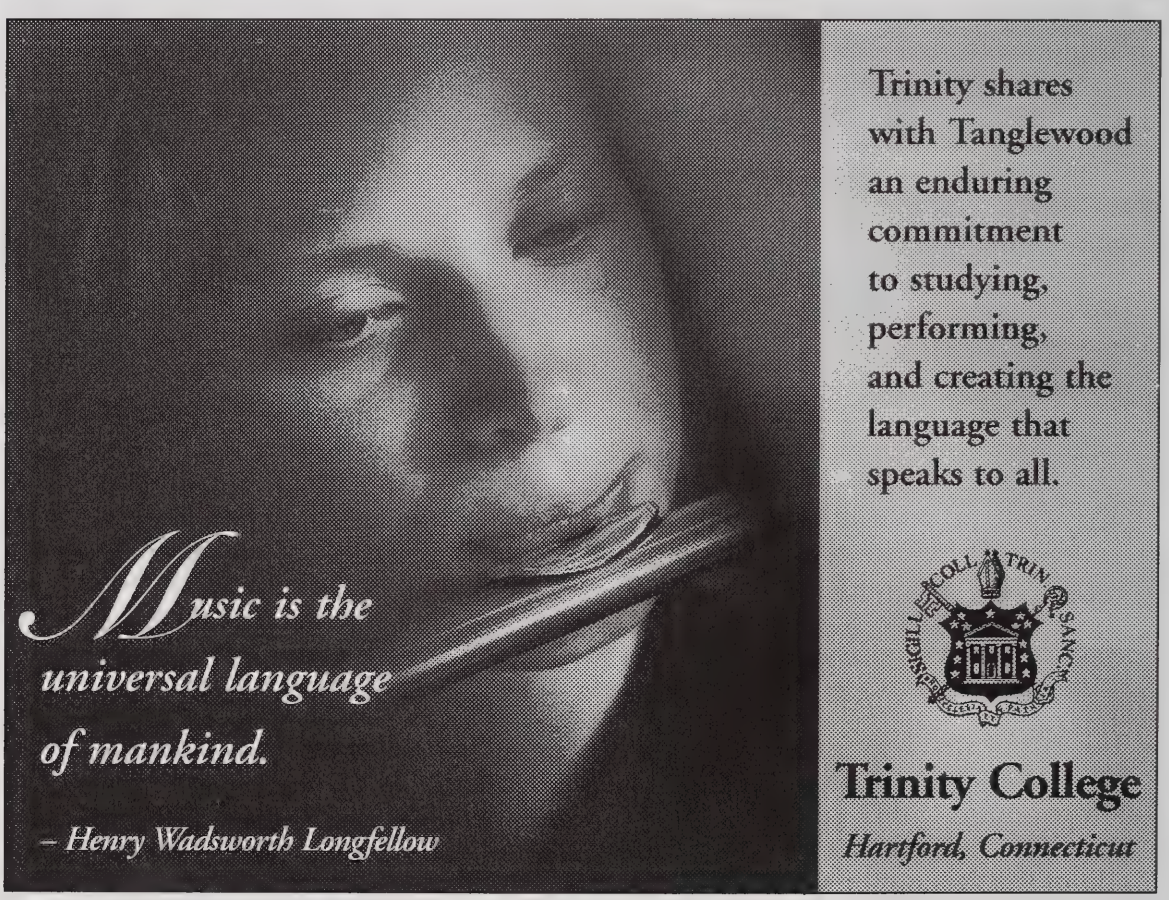
tish" is it? Here are no skirling bagpipes, no highland flings, no folk tunes borrowed and harmonized (though the pentatonic main tune of the second movement certainly has some characteristics of a Scottish folk melody). Even so sensitive a musician as Robert Schumann found himself tripped up on this point: he reviewed the score of this work in the mistaken assumption that it was the *Italian* Symphony and wrote that the beauty of the music made him regret that he had never visited Italy!

The opening theme is the only part of the score explicitly inspired by Scotland; it is the melody that Mendelssohn wrote down after his visit to Holyrood, a pensive tune in A minor sung by melancholy violas and oboes. The development of this theme is shrouded in harmonic clouds and mists. A hesitant pause on the dominant leads into the main body of the movement with a 6/8 melody that follows the outline of the introductory theme, but in a more agitated character. A vigorous continuation, based largely on the opening gesture of the main theme, ultimately yields to a meltingly lyrical closing theme in E minor that ends the exposition. The development becomes progressively less energetic, as the texture lightens to a long, gentle cello tune that seems about to die away into silence as the strings and clarinets bring in the recapitulation. A particularly attractive touch here: the cellos continue singing their broad, lyrical melody as a new counterpoint to the main theme. A *tutti* coda ends—but leaves the woodwinds hanging with a version of the main motive; they die away into a final pensive statement of the introductory phrase.

The scherzo, which comes next, is of a brilliance unsurpassed even in that most brilliant of Mendelssohn scores, the *Italian* Symphony. The principal theme, first stated in the clarinet over tremolo strings, is supposed to be derived from an actual Scottish bagpipe tune, though it could just as easily be a completely original melody.

The secondary theme begins staccato in the strings. Even in the *tutti*s the movement remains zephyr-light throughout.

The third movement alternates a slow singing melody with rhythmic ideas of a



march-like character. The dotted rhythms that appear in the winds at the outset eventually take over the entire orchestra, but the cantilena comes back each time with ever more delicate elaboration.

The finale begins with a wild flourish in the violins against a steady marching beat in the horns, bassoons, and violas. Mendelssohn characterized this movement, after all, as a "martial Allegro," and the battle is joined at once. A second theme, equally warlike in its determined vitality, is first sounded by the oboe and clarinets over tremolo violins; its shape seems to be related to that of the very opening theme of the symphony. These two themes do battle with one another, but at the end of the recapitulation the second theme gradually dies out in a very beautiful passage that seems about to lead to a quiet conclusion—perhaps yet another and more definitive statement of the first movement's introductory theme. But Mendelssohn has a surprise: suddenly we move to the major and the presentation of a completely new theme (though it may be possible to demonstrate some connection with the introductory melody, it is not immediately obvious to the listener), described by Mendelssohn as "*maestoso*" ("majestic"). Some critics find this new theme to be an unconvincing outburst, an unmotivated capitulation to the major mode for a "heroic" conclusion. The idea is not unique, though. Other composers at about the same time (one thinks of Schumann and his Second Symphony) also experimented with the introduction of a brand-new theme at the very end of the symphony, actually changing, in retrospect, the listener's recollection of the foregoing moods with a conclusion pregnant with affirmative power.

—Steven Ledbetter

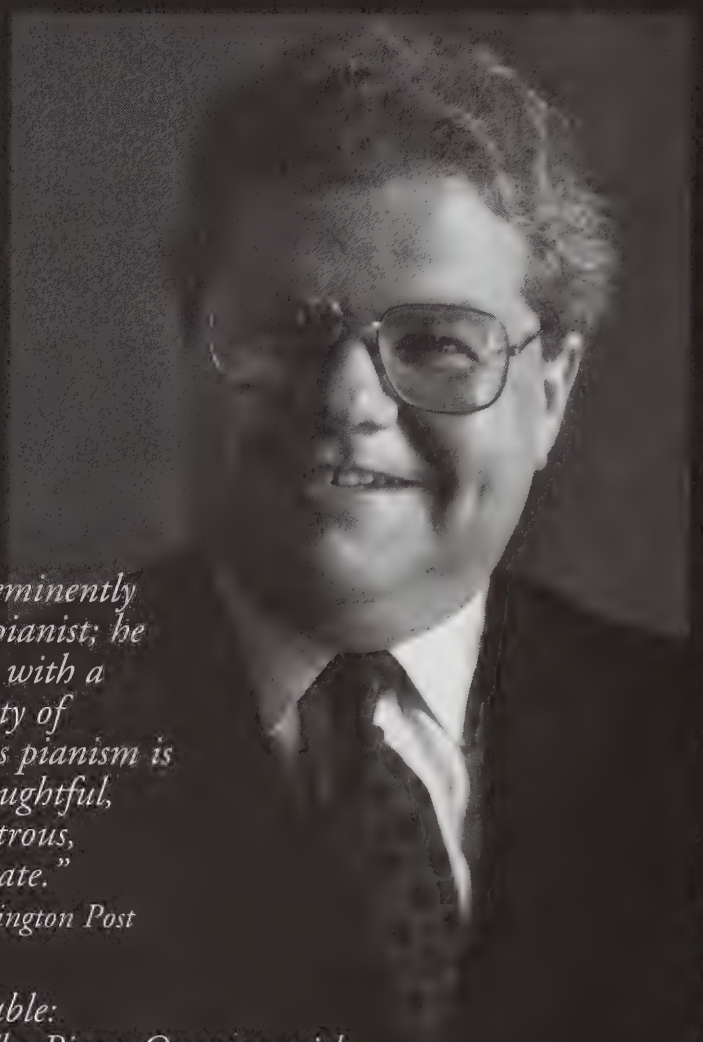
Ludwig van Beethoven
Piano Concerto No. 2 in B-flat, Opus 19

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He completed the B-flat piano concerto, published as No. 2, early in 1795 and performed it in Vienna that March 29. He completely revised the work before playing it again in Prague in 1798; it is the later version that is known today. Richard Burgin led the first Boston Symphony performance on February 17, 1948, in New Haven, with pianist Bruce Simonds. Theodore Lettvin was the soloist in the BSO's first Tanglewood performance, with Erich Leinsdorf conducting, on July 9, 1965. James Conlon led the most recent Tanglewood performance, with soloist Leif Ove Andsnes, on July 21, 1996. In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

Beethoven had gone from Bonn to Vienna in 1792, a twenty-two-year-old pianist and composer eager to make his mark in a big way. He knew the music of Mozart, who had died the year before, and he studied with Haydn. The work of these two composers made its mark on him, and it is evident in the B-flat piano concerto, written while Haydn was away on his second London journey. The orchestra—which lacks clarinets—probably reflects the practice of Haydn, who came to employ the clarinet regularly only late in his life. And it may also recall Mozart's last piano concerto, K.595, which is also in B-flat and (unusually for Mozart) omits trumpets and timpani.

The work was evidently completed only just in the nick of time. Beethoven was scheduled to play it on a concert that was part of an annual series of benefits for the widows of members of the Tonkünstlergesellschaft (Society of Musicians), and he had apparently not had the time to write it all out. His friend Franz Wegeler recalled, "Not until the afternoon of the second day before the concert did he write the rondo, and then while suffering from a pretty severe colic which frequently afflicted him. I relieved him with simple remedies so far as I could. In the anteroom sat four copyists to whom he handed sheet after sheet as soon as it was finished." The rehearsal took place in Beethoven's room the next day. His piano was found to be a half-step flat, so—according to Wegeler—he had the instruments tune to B-flat instead of the customary A, and

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he himself played the entire solo part a half-step up!

When the opportunity arose for a performance in Prague, Beethoven undertook a substantial revision of the score, especially of the first movement. By this time the C major concerto had already appeared in print, and he had to publish the earlier work in B-flat as "No. 2." This fact disgruntled Beethoven, who never lost an opportunity to set the record straight, since he felt that he had made progress between the two works. Of course Beethoven never disowned the concerto—he simply felt he had moved beyond it; like every composer, he wanted his most recent work to be heard and appreciated. We are likely to hear them with ears dulled by familiarity and to underrate their originality, but one young Czech musician, Tomaschek, who heard the B-flat concerto in Prague, shows us how striking it was at the time:

> I admired his powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of ideas was broken up, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from a too exuberant conception. It is not seldom that the unbiased listener is rudely awakened from his transport. The singular and original seemed to be his chief aim in composition...

We, on the other hand, are likely to notice the Mozartean trick of combining a forceful and a lyrical idea together in the opening phrase, or the Haydnesque emphasis on rhythmic upbeat ideas, and fail to notice that already Beethoven has an obsession for unexpected changes of harmony. The first of these is signalled in the simplest way—the full orchestra hammers out three repeated C's *fortissimo*, followed by an echo, *pianissimo*, on D-flat. The melody seems about to continue in D-flat, a key very remote from where we just were, until Beethoven quickly engineers a phrase that brings it around to the "right" place. It is true that he may have learned this trick from Haydn, who used it frequently, but it became a central element of Beethoven's musical armamentarium.

The slow movement may not yet show us a Beethoven capable of the most extra-

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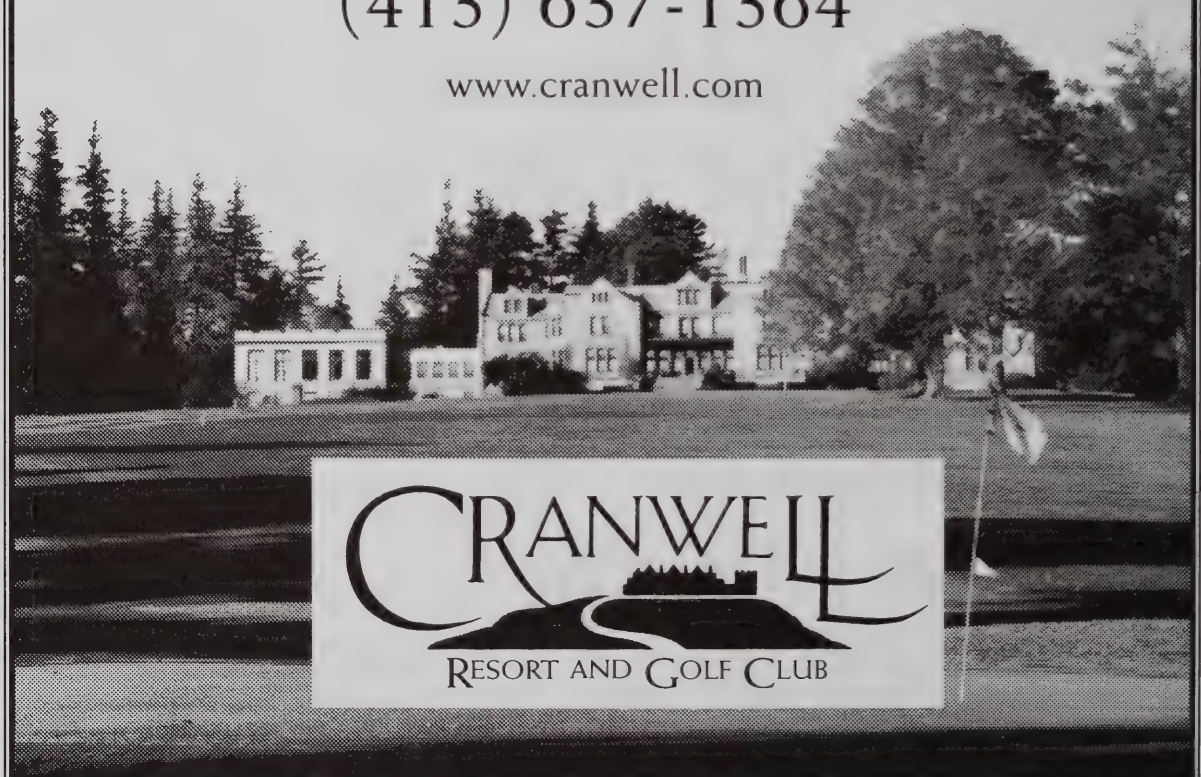


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ordinary profundities, but he is certainly already a master of the art of variation and decoration, which would ultimately lead beyond the facile and the merely pretty to new worlds of expression. When the orchestra plays the conventional 6/4 chord, the usual invitation to a soloist to take off on an elaborate cadenza, Beethoven has, in effect, composed an anti-cadenza by writing just a few notes, leaping up at first and then dropping back in a dying fall, to which he added the note, "with great expression."

The unusual rhythm of the main theme marks the rondo finale. This movement apparently underwent a good deal of revision for the 1798 performance, and it appears as if the original version had had a far more ordinary form of the rhythm in the main theme. The piano plays this "normal" form of the 6/8 rhythm at one point in the middle of the movement (is that intentional, or did Beethoven forget to revise those bars?) —and there is little doubt that the final version has more spice to it. The rondo plays all sorts of little harmonic and rhythmic tricks, with the aim of leaving its listeners smiling. It is a trick that Beethoven has already learned in this first completed concerto.

—S.L.

Maurice Ravel
Daphnis et Chloé, Suite No. 2

Joseph Maurice Ravel was born at Ciboures, Basses-Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. Serge Diaghilev commissioned the ballet Daphnis et Chloé *in 1909; the piano score was published in 1910. Ravel completed the full score in 1911, though there was some recasting of the "Bacchanale" after a private hearing, so that the present form of the work was not ready until April 5, 1912. Pierre Monteux conducted the first stage performance at a production by Diaghilev's Russian Ballet at the Châtelet on June 8, 1912. Scenario and choreography were by Michel Fokine, scenery and costumes by Léon Bakst; the principal dancers were Vaslav Nijinsky and Tamara Karsavina. By far the greater number of Boston Symphony Orchestra performances of* Daphnis *have been of the second suite, which was introduced to the orchestra's repertory by Karl Muck on December 14 and 15, 1917. Serge Koussevitzky led the first Tanglewood performance of the suite on August 7, 1937. Seiji Ozawa led the orchestra's most recent Tanglewood performance of the suite on August 29, 1986, as part of "Tanglewood on Parade," though the complete score was heard here more recently on August 25, 1996, under Bernard Haitink's direction, to close last summer's BSO season at Tanglewood. The score calls for three flutes, alto flute, and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, bass tuba, timpani, snare drums, cymbals, antique cymbals, triangle, tambourine, tam-tam, castanets, celesta, glockenspiel, wind machine, two harps, strings, and wordless chorus (which can be omitted in the suite).*

Ravel's ballet *Daphnis et Chloé* is based on a Greek romance written in prose by a shadowy author known only as Longus. Typical Greek romances involve a potential love-relation that is thwarted by some obstacle—in this respect it is no different from modern popular fiction or television drama. The run-of-the-mill story often involved the carrying off of the maiden by a band of pirates and her rescue by the hero to reunite the couple at the predictable end where all obstacles are overcome. *Daphnis and Chloé* has some of these elements, to be sure, but its emphasis is on a psychological description of the passion that grows between *Daphnis and Chloé*, two foundlings raised by shepherds on the island of Lesbos, from the first naive and confused feelings of childhood to full sexual maturity.

The idea for the ballet was more or less thrust upon Ravel by the impresario Serge Diaghilev, whose chief choreographer Michel Fokine wanted to do a Greek ballet. Fokine created the scenario, delighted by the fact that "the whole meaning of the story can be expressed by the dance." After Diaghilev's company had made a sensational splash in Paris with brilliant mountings of existing pieces, he began to commission new works, seeking out the brightest composers on the scene in Paris and Russia. His long

collaboration with Stravinsky was to be epoch-making, but he also commissioned and performed important scores by Debussy, Ravel, Falla, Satie, Prokofiev, and many others.

Ravel was commissioned to write *Daphnis and Chloé*, his largest and finest orchestral score, in 1909, though he required changes in Fokine's scenario. Ravel worked on it during the spring of 1910 and completed a piano score by May. In 1911 he substantially reworked the finale and completed the scoring in that year. The production was postponed several times, and when it finally came to fruition, it was somewhat cast into the shade by the premiere of Nijinsky's dancing of Debussy's *Prelude to The Afternoon of a Faun*, regarded as scandalously erotic, just a week earlier.

The typical ballet of the late nineteenth and early twentieth centuries was made up of isolated musical numbers whose character was determined by the kind of dance the choreographer wanted to create; this typically controlled the tempo, meter, and length of the music. At its most devastatingly dull, you can identify ballet music of this sort upon hearing a single phrase. *Daphnis and Chloé*, though, is an entirely different matter. The ballet as a whole is, according to the composer, "constructed symphonically on a very strict tonal plan, with a number of themes whose developments assure the homogeneity of the work."

During the first part of the ballet, Daphnis and Chloé are introduced as an attractive pair of young lovers, or potential lovers, at any rate. But at the climax of the first scene, a horde of pirates attacks, seizing Chloé and carrying her away. The people invoke the god Pan, before whose statue they have been making sacrifices. A second scene, in the pirates' seaside camp, shows how Pan assists in the recovery of Chloé by evoking his characteristic effect—panic—on the terrified pirates.

The second suite of *Daphnis and Chloé* begins at this point and encompasses the final scene of the ballet. In one of Ravel's most brilliantly achieved strokes, dawn arrives unmistakably, with the singing of birds, the plashing of the waterfall, and the sun increasingly penetrating the mists. Shepherds arrive looking for Daphnis and Chloe; they find Daphnis and awaken him. He looks around for Chloe, and sees her arriving at last. They throw themselves into one another's arms (climactic statement, "very expressive").

The old shepherd Lammon explains to them that if Pan did indeed help them, it was in remembrance of his lost love for Syrinx. Daphnis and Chloé mime the story of Pan and Syrinx: Pan expresses his love for the nymph Syrinx, who, frightened, disappears in the reeds. In despair, Pan forms a flute out of a reed and plays upon it to commemorate his love. (During the ravishing flute solo, Chloé reappears and echoes, in her movements, the music of the flute.) The dance becomes more and more animated. At its climax, Chloé throws herself into Daphnis' arms, and they solemnly

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exchange vows before the altar. A group of young girls dressed as bacchantes enters with tambourines. Now the celebration can begin in earnest, in the extended *Danse generale*, one of the most brilliant and exciting musical passages ever written.

—S.L.

ARTISTS

For a biography of **Kent Nagano**, see page 18.

Emanuel Ax



Pianist Emanuel Ax captured public attention in 1974 when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize four years later. An RCA recording contract followed, with many of his more than twenty albums becoming best-sellers and winning top honors. In 1987 he became an exclusive Sony Classical recording artist, making his debut on that label with a collection of Chopin scherzos and mazurkas. Recent releases have included a Grammy-winning album of Haydn piano sonatas, part of an ongoing Haydn cycle; the two Liszt concertos and the Schoenberg concerto; and three solo Brahms albums, the latest featuring the Piano Sonata No. 2 and the Op. 116 and 117 pieces. Mr. Ax was featured on the soundtrack to the film "Immortal Beloved." Forthcoming releases include the two Brahms concertos (the Second having been recorded with Bernard Haitink and the Boston Symphony Orchestra) and an album of music by Astor Piazzolla. Mr. Ax appears with the major orchestras and in solo recital throughout the world, including regular appearances at the major music festivals. During 1996-97 Mr. Ax appeared with the Boston Symphony, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the New York Philharmonic, the St. Louis Symphony, the San Francisco Symphony, and the Toronto Symphony. His European schedule included a tour of Spain with the London Philharmonic, a German tour with the English Chamber Orchestra, and appearances with the Deutsches Symphonie-orchester Berlin, the City of Birmingham Symphony, the NDR Orchestra in Hamburg, Leipzig's Gewandhaus Orchestra, and the Orchestre de la Suisse Romande. He also gave a series of European recitals with violinist Young Uck Kim and solo recitals in the United States including a return to Carnegie Hall. As chamber musician Mr. Ax performs duo-recitals and records regularly with Yo-Yo Ma. In the 1995-96 season the duo celebrated the twentieth anniversary of their partnership with a series of recitals culminating at Carnegie Hall, and with a "Live From Lincoln Center" telecast from Alice Tully Hall. Their latest releases on compact disc include a Grammy-winning album of clarinet trios with Richard Stoltzman and a disc pairing Chopin's cello sonata and piano trio, the latter with violinist Pamela Frank. In October 1996 the two joined Isaac Stern for performances of the Schubert piano trios at Carnegie Hall. Increasingly interested in contemporary music, Mr. Ax has given the premieres of recent works by Peter Lieberson, Ezra Laderman, William Bolcom, and Joseph Schwantner. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America. His piano teacher was Mieczylaw Munz, and he is a graduate of Columbia University, where he majored in French. Mr. Ax has appeared regularly with the Boston Symphony Orchestra since his Tanglewood debut in August 1978, most recently as soloist in subscription performances of Brahms's Piano Concerto No. 2 this past April at Symphony Hall.



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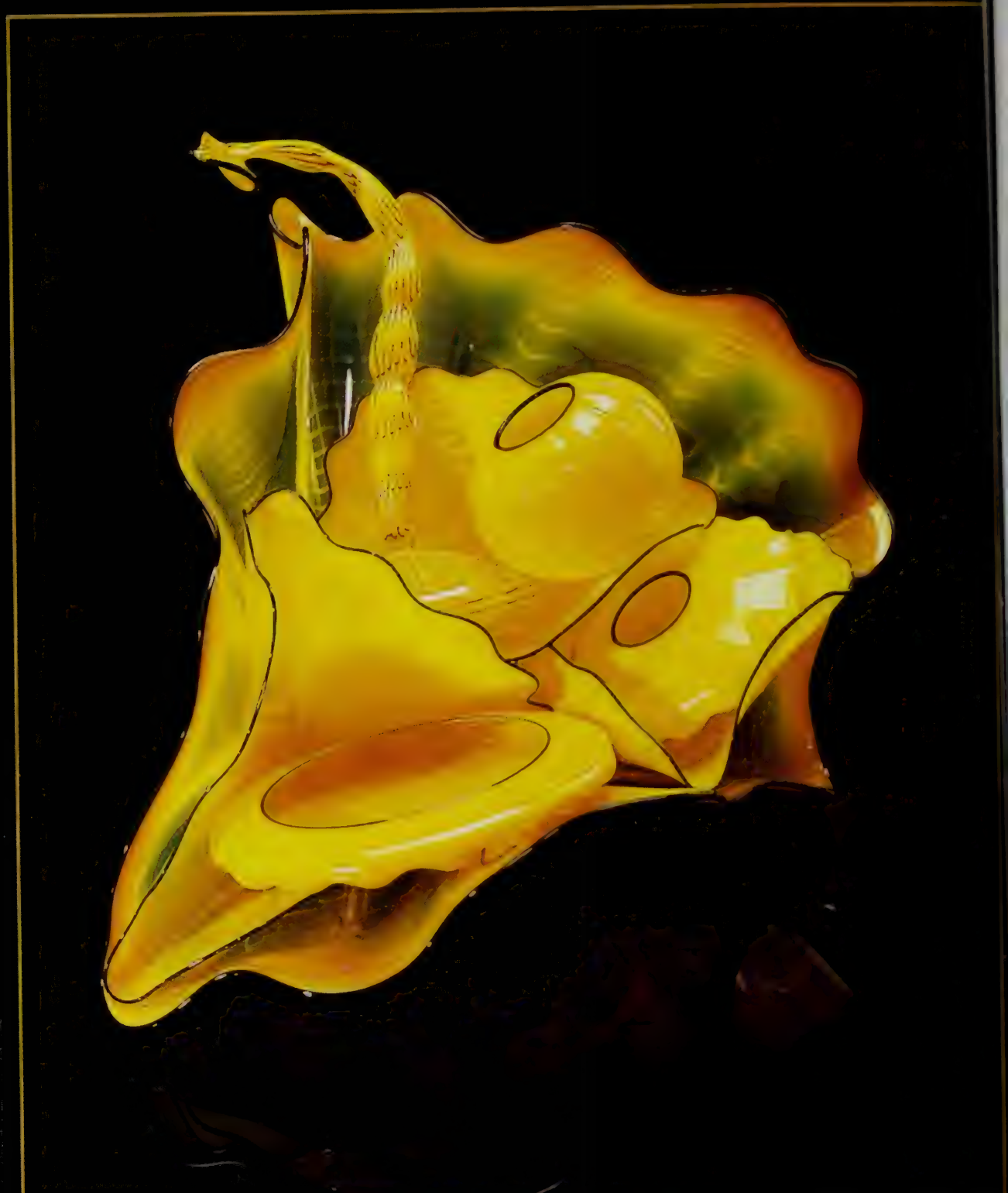
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their bud-



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

get, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to re-

A "Special Focus" Exhibit at the Tanglewood Visitor Center:
HEINZ WEISSENSTEIN'S TANGLEWOOD



Mary H. Smith

In 1938, at the age of twenty-seven, Heinz Weissenstein fled Nazi Germany for the United States with five dollars in his pocket and a Leica camera around his neck. His first summer in the United States was spent as a photography counselor at a children's camp in the Berkshires close to the Tanglewood estate where the Boston Symphony had begun holding its annual music festival two years earlier. A music lover, he was drawn to the festival and, in time, became Tanglewood's offical photographer. Mr. Weissenstein founded Whitestone Photo with studios in Lenox and New York City. When he passed away last year at the age of eighty-four, Heinz Weissenstein left behind a legacy of photographs that span forty-five years of Tanglewood's history. A selective exhibit of his photographs is currently on view at the Tanglewood Visitor Center.

The exhibit was mounted by the Boston Symphony Orchestra Archives with the assistance of the Historical Preservation Committee of the BSAV at Tanglewood. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Boston Symphony extends its thanks to Charlotte and Peter Weissenstein for making these photographs available. The photograph here shows Heinz Weissenstein, wearing camera and bow tie, flanked by three Tanglewood luminaries—Leonard Bernstein, Gunther Schuller, and Seiji Ozawa.

Tanglewood program photo credits: Boston Symphony Archives, Roger Farrington, William Mercer, Lincoln Russell, Walter H. Scott, Christian Steiner, Whitestone Photo

place the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. In addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend of jazz has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his thirteenth year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world. In 1994, the Tanglewood Music Center entered a new era with the opening of Seiji Ozawa Hall, which—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—now serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall and the opening of the Leonard Bernstein Campus, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings

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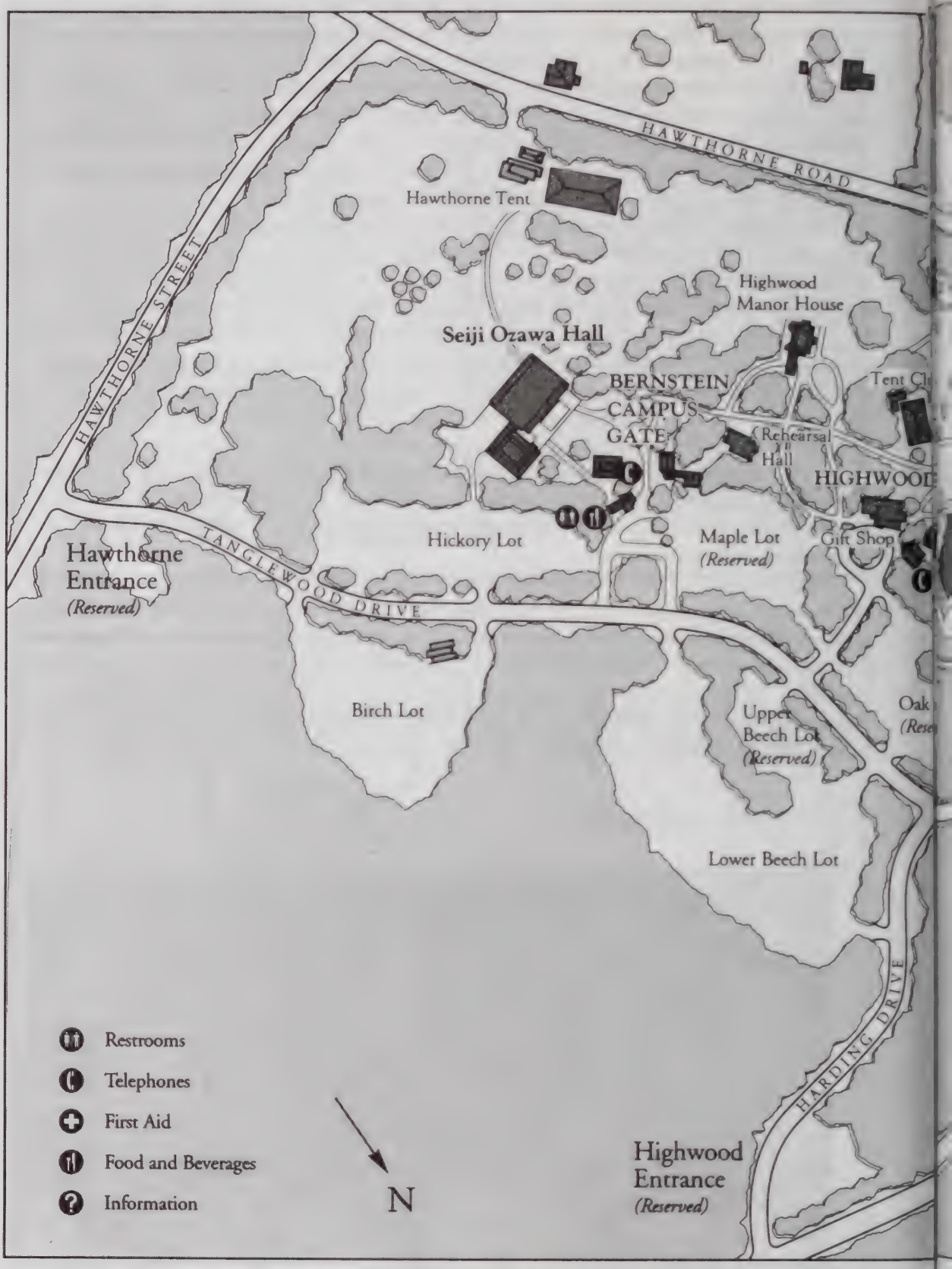
Throughout the summer the Tanglewood Music Center Orchestra performs in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

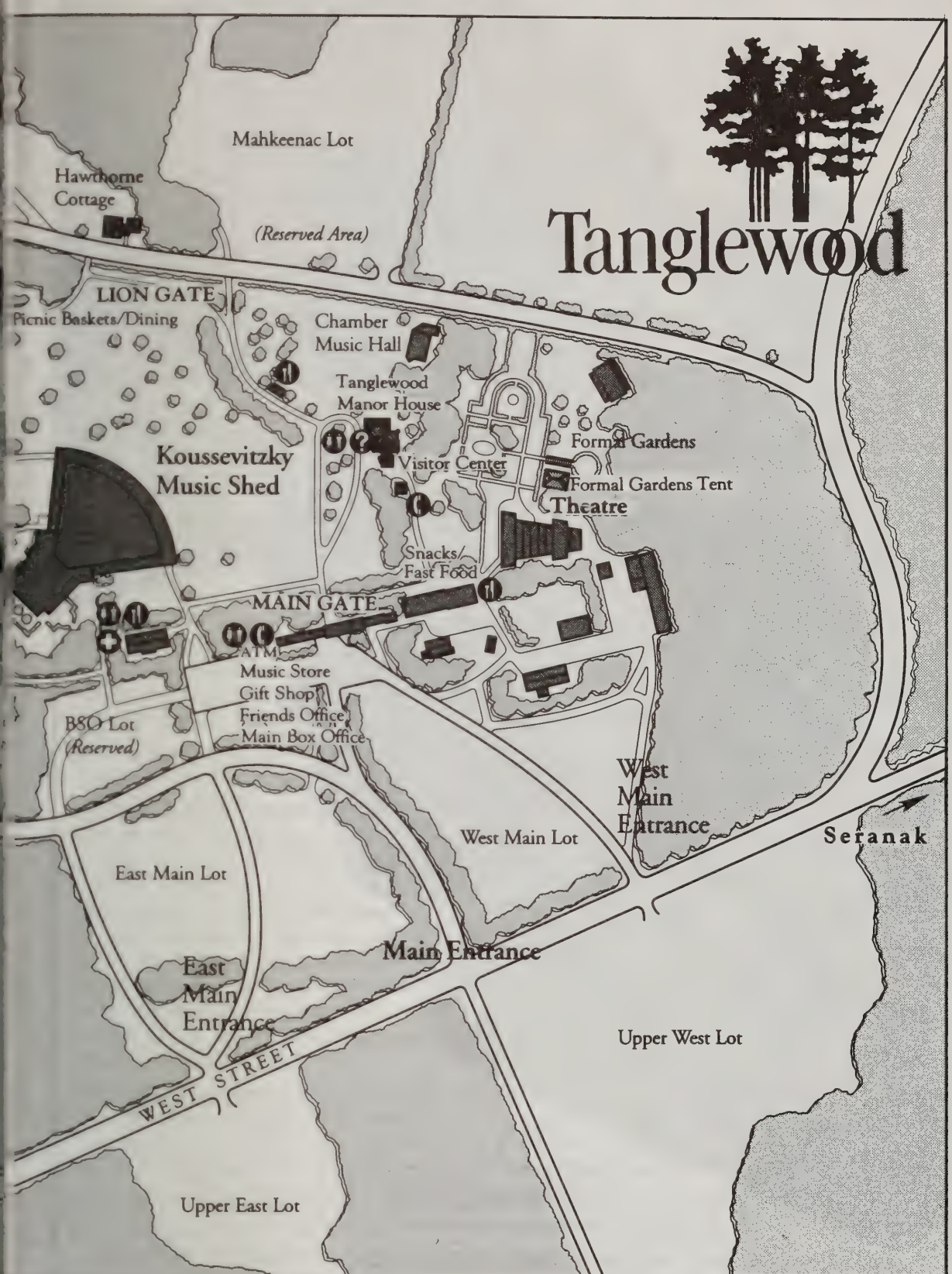
Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performmance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with a variety of programs for performers, composers, and visual artists.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
HIGHWOOD
Tent Cl
Hickory Lot
Maple Lot
(Reserved)
Gift Shop
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Oak
(Rese
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
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IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall. Also please note that smoking on the lawn is restricted to cigarettes. In addition, smokers are respectfully requested to sit where their smoking will not disturb other patrons.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-800-274-8499, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413)733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Please note that there is a service charge for all tickets purchased by phone.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $13 and available at the Tanglewood box office. Beginning this year, Tanglewood offers a half-hour pre-rehearsal talk about the program free of charge to ticket holders, beginning at 9:30 in the Shed.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

AUDIO SYSTEMS FOR THE HEARING IMPAIRED (portable FM-radio receivers with earphones) are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall. Please speak with an usher for more information.

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BSO and guest artists

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- Cassettes
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- Books

Visit the new Music Store by the Tanglewood Café, open during café hours.

Glass House Gift Shop

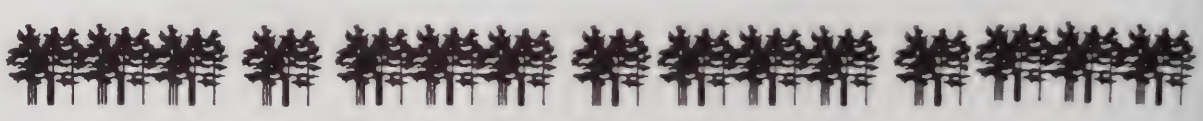
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MAIN GATE:
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Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9:30am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9:30 to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



REST ROOMS, WATER FOUNTAINS, AND PAY PHONES, INCLUDING FACILITIES FOR THE HANDICAPPED, may be located on the map in the preceding pages.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Ozawa Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

The Boston Symphony Orchestra is funded in part by the National Endowment for the Arts, and by the Massachusetts Cultural Council, a state agency.
The Tanglewood Music Center is supported in part by the National Endowment for the Arts and by the Helen F. Whitaker Fund.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions to be represented in the 1997-98 season by new works from Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco

Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

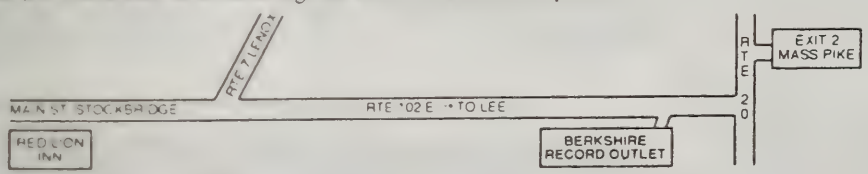
Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin*, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. New on RCA Victor Red Seal is Fauré's *Requiem*, with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus. EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 116th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through the BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for



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half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

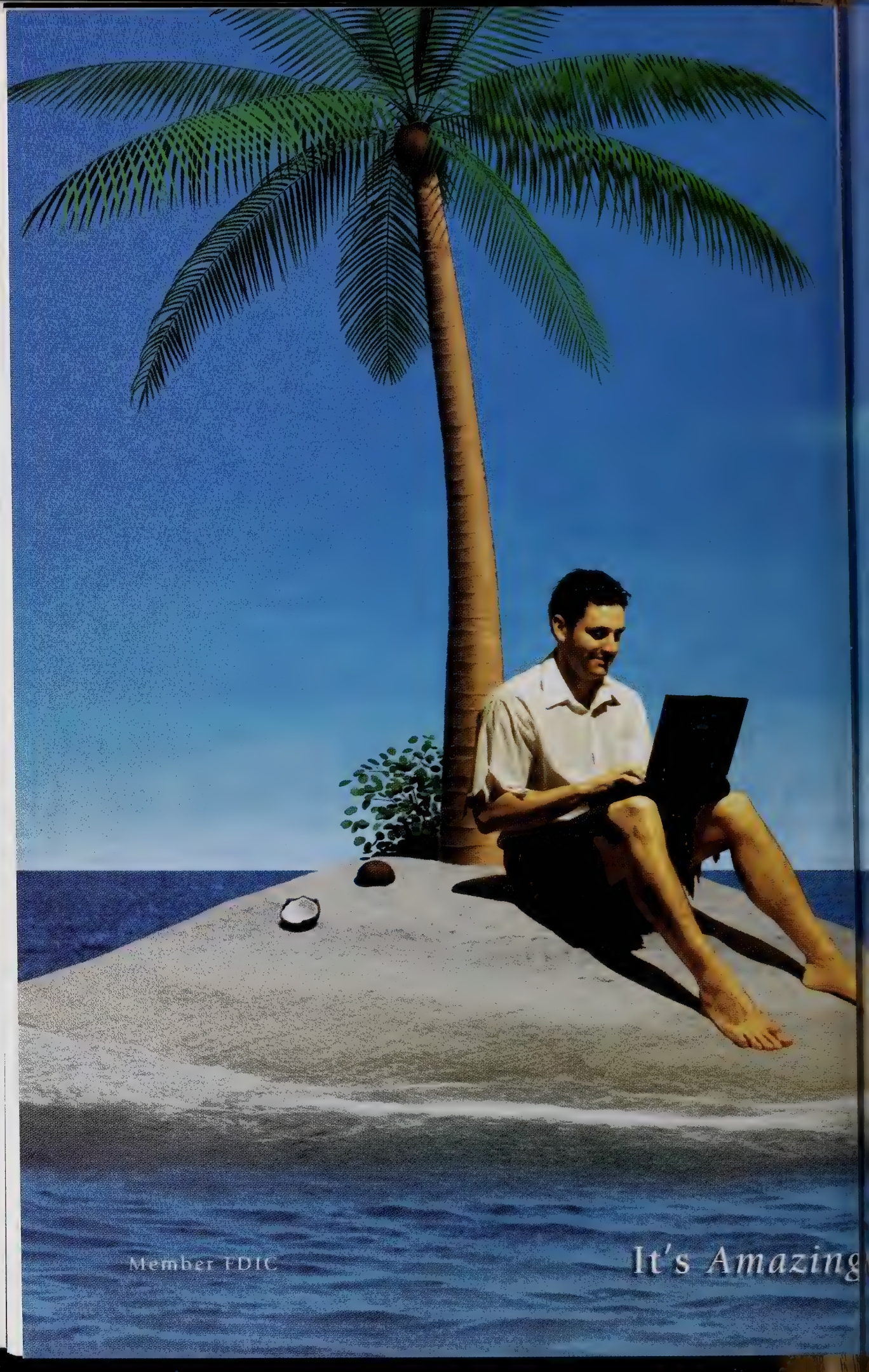
Now in his twenty-third season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Peter Lieberson, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Symphony Hall, September 1989


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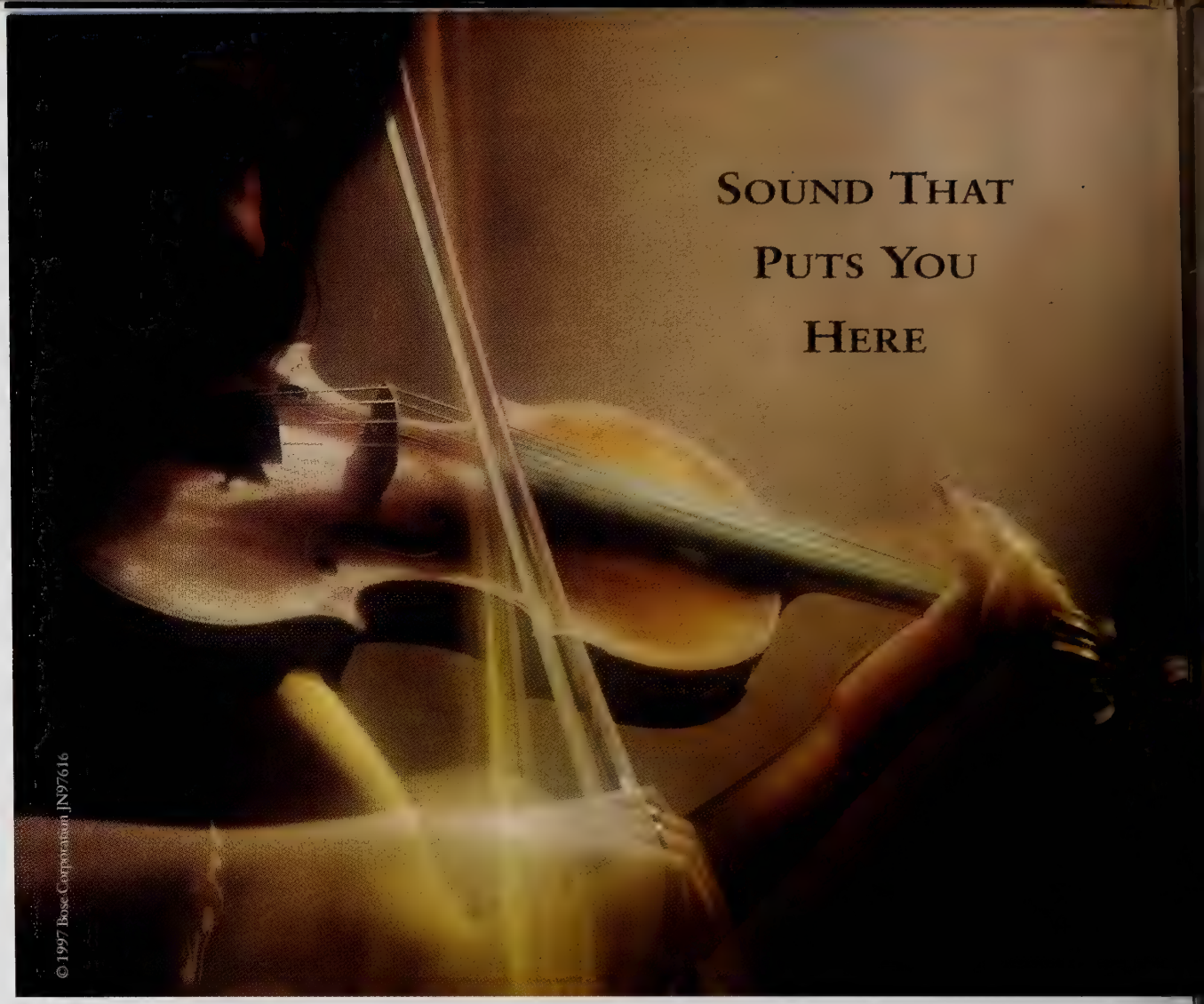
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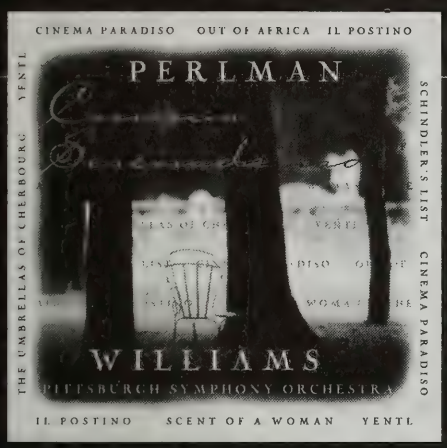
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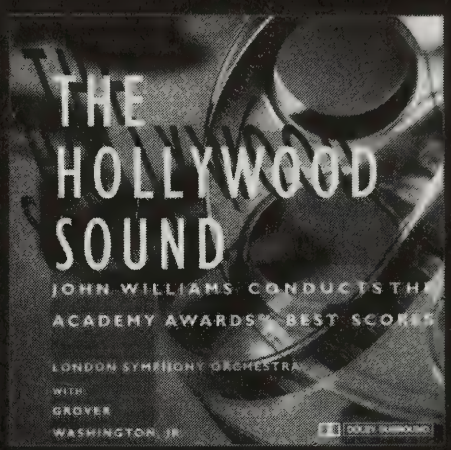
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PETER SERKIN, piano

TAKEMITSU — *Rain Tree Sketch I*

REGER — Variations and Fugue on a Theme of Johann Sebastian Bach, Opus 81

Andante quasi Adagio—L'istesso tempo—Grave assai—Vivace—Vivace—Allegro moderato—Adagio—Vivace—Grave e sempre molto espressivo (Tempo rubato)—Poco vivace—Allegro agitato—Andante sostenuto—Vivace—Con moto—*Fuge*. Sostenuto

INTERMISSION

TAKEMITSU — *Rain Tree Sketch II*

BEETHOVEN — Sonata No. 21 in C, Opus 53, *Waldstein*

Allegro con brio
Introduzione. Adagio molto—
Rondo. Allegretto moderato

Peter Serkin plays the Steinway piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Toru Takemitsu (1930-1996), Japan's leading composer, was only sixty-three when he died in February of last year, still full of musical plans, including his first opera. Tanglewood audiences have heard his music regularly, not only because of the lifelong friendship between the composer and Seiji Ozawa, but because of the long-time interest in his music on the part of pianist Peter Serkin. Takemitsu was also a visiting composer here whose work was featured in the Festival of Contemporary Music on several occasions. *Rain Tree Sketch* is a 1982 composition written for the fiftieth birthday of Maurice Fleuret, a French writer on music who also organized contemporary music concerts; the premiere was given by Kazuoko Fujii in 1983. It is one of several Takemitsu works

inspired by the story "The Clever Rain Tree" by the Japanese Nobel laureate Kenzaburo Oe, a story based on its author's visit to Hawaii.

> It has been named the "rain tree," for its abundant foliage continues to let fall rain drops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny leaves—finger-like—store up moisture while other trees dry up at once. What an ingenious tree, isn't it?

But the story's narrator finds that the ancient bulk of the tree so fills his view that he can barely discern the tree itself, or the sea, or the sky. For Oe, the rain tree is a model for his conception of the universe, in which human eyes are incapable of seeing the enormous tree spanning the cosmic reaches of space. (The quotation from Oe appears at the end of the score to Takemitsu's *Rain Tree*, for three percussion players, which was composed a year before *Rain Tree Sketch*). As the foregoing might well indicate, *Rain Tree Sketch* is an atmospheric work, mostly hushed. Despite being called a "sketch," the piece has a tight ABA form, with flexibility attained through constant change of tempi. The rapid middle section can easily be construed as the drops of water falling from the rain tree.

Ten years after completing *Rain Tree Sketch*, Takemitsu created a second work with the same kind of musical imagery and the title *Rain Tree Sketch II*, this time as a memorial tribute to Olivier Messiaen. The result is one of his most immediately appealing works, which unfolds delicately and gently in keeping with the performance marking, "Celestially light."

* * * * *

In his short span of forty-three years, Johann Baptist Joseph Maximilian Reger, or, far more simply, **Max Reger** (1873-1916), turned out an extraordinary variety of compositions from large orchestral pieces to works for chamber ensembles or solo keyboard instrument. Gifted with an astonishing technique, he saw himself as the true descendant of Bach, Beethoven, and Brahms, the great tradition that he sought to further. Although he appreciated Wagner's music, he was in no sense an ardent Wagnerian, and he objected in principle to program music. This outraged the leading musicians in Reger's home (after 1901) of Munich, a hotbed of Wagnerism, and their prejudicial attacks contributed much to coloring his reputation for years after his death. But during his lifetime his admirers included Arnold Schoenberg and Ferruccio Busoni, as well as the father-in-law of Rudolf Serkin, Adolph Busch, who participated in first performances of the composer's music. And throughout his long career, Rudolf Serkin was likewise a champion of Reger's music. Though his music is only gradually becoming known to the general public today and is seriously underrepresented in recordings and performances, such musicians as Gunther Schuller and Peter Serkin are among those who have worked to restore his reputation.

In 1907 Reger became, at the age of thirty-four, professor of composition in Leipzig, a position he held until 1915, when he moved to Jena for the remaining two years of his life. As noted above, he produced in his forty-three years a voluminous output (the published opus numbers reach 145), including overtures, concertos, and tone poems for orchestra, as well as many choral works, dozens of chamber compositions, and many works for piano or organ. He composed with a ready facility, and his predilection for counterpoint earned him the nickname "the second Bach."

Reger's music combines elements of the Baroque and Romantic styles. A devotee of J.S. Bach, he combined elaborate polyphonic writing with the wide-ranging harmonies of the late nineteenth century. His passion for Bach is revealed particularly in one of the monumental keyboard works of the early twentieth century, the Variations and Fugue on a Theme of J.S. Bach, Opus 81, which Reger composed in 1904. Based on a theme from Bach's Cantata No. 128, *Auf Christi Himmelfahrt allein*—specifically the cantata's fourth-movement duet for tenor and alto, "Sein' Allmacht zu ergründen"—the work consists of an opening statement and fourteen variations capped by an extended fugue.

When the young **Ludwig van Beethoven** (1770-1827) left Bonn to move permanently to Vienna in 1792, he carried an autograph album in which were inscribed these words: "Dear Beethoven, You are going to Vienna in fulfilment of your long frustrated wishes....With the help of assiduous labor you shall *receive Mozart's spirit from Haydn's hands.*" This note had been written by Count Ferdinand Ernst Waldstein, a Viennese aristocrat who had spent some years in Bonn and who had come to know Beethoven well. Beethoven appreciated his interest (and his letters of introduction to prominent Viennese patrons), and he repaid it a dozen years later with the dedication of one of his most popular sonatas.

The *Waldstein* Sonata (the Sonata No. 21 in C major, Opus 53), along with its minor-key companion piece, the *Appassionata* (Opus 57), reflects the new dynamism that Beethoven achieved in the composition of the *Eroica* Symphony. Indeed, he began sketching the *Waldstein* Sonata in the same sketchbook that contains material for the symphony. This was the first sonata that Beethoven wrote for the new larger keyboard, too, so that he could exploit higher regions of the piano for the first time.

All three movements begin quietly, and the most frequent dynamic in the score is "*pp*," yet the overall effect is one of controlled power. The hushed reiteration of the opening C major triad, followed by a repetition of the phrase a whole-step lower, begins a daring harmonic adventure that leads to the surprising key of E major for the second theme. The energy of the development also derives in large part from harmonic surprises which continue to the very end of the movement.

The last two movements gave Beethoven a good deal of trouble. He planned an Andante in E before rejecting it (this was later published separately as *Andante favori*, WoO 57) in favor of an extended link to the finale, rather than a self-sufficient movement; chromatic passages frame a lyric melody in F. The finale proved most problematic. Beethoven first cast it as a simple 3/8 movement but later decided on an extend-



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ed rondo in 2/4, for which he refined the main theme through a series of sketches. With this finale he achieves a new brilliance of effect, though without ever losing a clear sense of the overall shape.

—Steven Ledbetter

GUEST ARTIST

Peter Serkin



American pianist Peter Serkin is acclaimed for his performances with orchestra, as recitalist, as chamber music collaborator, and as recording artist. Mr. Serkin's musical heritage extends back several generations. His grandfather was the violinist and composer Adolf Busch and his father pianist Rudolf Serkin. In 1958 he entered the Curtis Institute of Music, where he studied with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He also studied with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959, at twelve, he made his debut at the Marlboro Music Festival, followed by his New York debut that fall; both debuts were conducted by his close friend and colleague Alexander Schneider. Concerto performances with Eugene Ormandy and George Szell followed. He has since performed with the world's major symphony orchestras and played chamber music with, among others, Alexander Schneider, Pablo Casals, the Budapest String Quartet, the Guarneri String Quartet, and Tashi, of which he was a founding member. Mr. Serkin combines a long-standing and absorbing interest in contemporary music with an ongoing exploration of the standard classical repertoire. "...in real time," a disc of solo piano works written for him by Lieberson, Knussen, Henze, Berio, Goehr, Takemitsu, and Kirchner, was released on the BMG Classics/RCA Victor Red Seal label in early 1996. A second contemporary album, with music of Webern, Wolpe, Messiaen, Takemitsu, Wuorinen, and Lieberson, was released in the spring of 1997. An album of solo piano works by Takemitsu, a project undertaken by Mr. Serkin following the composer's death in February 1996, was released in September that year. Future discs for BMG Classics include Bach's Two- and Three-part Inventions and the four Duets, and three Beethoven sonatas. Mr. Serkin began his 1996-97 season in Germany at the Berlin Festival, performing the Brahms B-flat concerto with Claudio Abbado and the Berlin Philharmonic. In November he returned to Germany for solo recitals of repertoire by Bach, Reger, Stravinsky, Takemitsu, and Beethoven. In addition to solo recitals in North America, he also toured this season in recital with violinist Pamela Frank, with whom he will record the three violin sonatas of Brahms for London/Decca. Orchestral engagements included appearances with the Cleveland Orchestra and Oliver Knussen, the Chicago Symphony and Christoph Eschenbach, the Columbus Symphony, the Nashville Symphony, the Baltimore Symphony, and a tour of both coasts with the Minnesota Orchestra and Eiji Oue. Mr. Serkin is acclaimed for his renditions of Mozart sonatas and concertos. With Alexander Schneider and the English Chamber Orchestra he recorded a prizewinning set of the six concertos composed by Mozart in 1784; this was named "Best Recording of the Year" and one of the best recordings of the past two decades by *Stereo Review*. The first pianist to be awarded the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement, Mr. Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and, since 1985, the Tanglewood Music Center. He has performed frequently with the Boston Symphony Orchestra since his first Tanglewood appearance in 1970. Next April he will perform the world premiere of Peter Lieberson's Piano Concerto No. 2, a BSO commission, with Seiji Ozawa and the Boston Symphony Orchestra in Boston and New York.

Prelude Concert

Friday, August 22, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Please note that texts and translations are being distributed separately.

BRAHMS — Three Festival Anthems, Opus 109
- Unsere Vater
- Wenn ein starker Gewappneter
- Wo ist ein so herrlich Volk

BARBER — Twelfth Night, Opus 42, No. 1
To be sung on the water, Opus 42, No. 2

BRAHMS — Three Songs, Opus 42
- Abendständchen
- Vineta
- Darthulas Grabesgesang

BARBER — *A Stopwatch and an Ordnance Map*
with TIMOTHY GENIS, timpani

BRAHMS — Three Motets, Opus 110
- Ich aber bin elend
- Ach, arme Welt
- Wenn wir in höchsten Nöten sein

BRAHMS — *Dem dunkel Schoss der heilgen Erde*

Notes

Both composers represented here are renowned for their vocal compositions. **Johannes Brahms** (1833-1897) was one of the great masters of choral writing, a fact largely attributable to his long, careful study of the great choral composers of the Renaissance and Baroque. In an age of harmonic experimentation, when the linear approach required by counterpoint was not much fostered by many composers, Brahms developed his contrapuntal technique to a degree scarcely matched by any musician of his century. But he was no dry theoretician; his technique was allied to a rich musical imagination, and he used canonic imitation, for example, as a way of compressing his forms. These contrapuntal feats, though, were more the product of his middle and later years, and reflected his century's rediscovery of "early music," which came hand in hand

with the beginnings of modern musicology. Before that, Brahms had composed a number of choral works in a style more accurately described as "choral song," part-songs, usually with instrumental accompaniment, mostly on lighthearted texts dealing with love or the beauties of the natural world. **Samuel Barber** (1910-1981) was that rarity among composers (at least since the Renaissance), a trained singer who actually made a recording as baritone soloist in his own *Dover Beach*. Not surprisingly, then, he wrote effectively and expressively for the voice, particularly for concert works (whether songs, compositions with orchestra like *Knoxville: Summer of 1915*, or opera). His choral oeuvre is far smaller, but as the selection here will demonstrate, it is richly imaginative in its treatment of the medium.

In two late sets of choral motets Brahms demonstrated his affection for the Renaissance style, particularly the motets of Heinrich Schütz (which were then being published in the first complete edition), capturing the formality and luxuriance of Renaissance polyphony (in double choruses) yet with the extraordinary expressive touches of Romantic harmony typical of his work. An enormous amount of craft and expression is compressed into the three short motets of each of these two last sets.

BRAHMS wrote the **Fest- und Gedenksprüche, Opus 109**, for a concert that opened the 1889 industrial exhibition in his native city of Hamburg, acknowledging that he had just been awarded the freedom of the city (where he had not lived for over a quarter-century). As with the *German Requiem,* he himself assembled his texts from a close familiarity with the Bible, to suggest broadly that home, nation, and people are all ultimately sustained by divine support. The first motet begins with the measured reiteration of the choral passages tossed back and forth, gradually becoming more animated. The closing section of the text (*"Der Herr wird seinem Volk Kraft geben"*) is first stated in an utterly Brahmsian texture, with the tenors and basses of the two choirs producing the rich sonorities familiar from the violas and cellos of the early string sextets. Occasionally formality yields to striking word-painting, as in the middle of the second motet. The opening passage is again measured and formal, the confident armed man guarding his treasures. But Brahms has chosen a text found frequently also in Bach, in which the first sentence is connected to the second with a fateful "but": and the cascading vocal lines depict the downfall of a mighty house divided against itself. The final motet harks back to the *German Requiem*, with an actual brief quotation, in the original key, at the words "*dass du nicht vergessest*" ("that thou mayst not forget").

Written in December 1968, the **Two Choral Works, Opus 42,** are late compositions by **SAMUEL BARBER**, whose entire output of short choral works amounts to barely a dozen pieces. Here the two songs are quite strongly contrasted. *Twelfth Night*, a setting of a poem by Laurie Lee, begins with a dark, chant-like unison mirroring the austere images of Lee's poetry. But at the words "Out of this utter death he's born again," the music becomes warmer and more animated, building to a resonant climax ("the sun of heaven") and a delicate close, with a last distant echo of the opening words. *To be sung on the water* is a gently rocking musical image, with a little echoing figure in the men's voices creating the aural sense of water lapping on the side of a boat, while the women's voices unfold the beginning of Louise Bogan's poem. Later on the voices change roles several times. Opus 42 was performed at a memorial service for Samuel Barber at St. Bartholomew's Church in New York on February 9, 1981.

Almost by accident early in his career, **BRAHMS** became director of an informal "Hamburg Women's Chorus," which gave him an opportunity to study the repertory of older music and to write works of his own for the ensemble. At the same time he composed a number of choral songs for mixed voices; these would be tried out in Detmold, a small princedom with a music-loving ruler that he had begun to visit in 1857 and to which he returned many times. Many of the pieces composed at this time were published only some years later. The **Three Choral Songs**, published as **Opus 42** in 1869, were composed in 1859 and 1860. The six-voice texture (soprano, alto I and II, tenor, bass I and II) invited the division into three-part men's and women's voices; this in turn may have led Brahms to further study of late Renaissance polychoral techniques, though they are deployed here subtly and in the expression of thoroughly

Romantic poetic texts, evoking (in the first song, *Abendständchen*, for example) a nocturnal scene with the sound of a distant flute and the plashing of the water in a fountain as night draws in, canceling out the sharp contours of things visible during the day. The second song is simpler in texture, a setting of a poem by Wilhelm Müller (the poet of Schubert's two great cycles, *Die schöne Müllerin* and *Winterreise*) that sings of a city sunk beneath the sea as a symbol of a love extinguished. The final song is one of a number of German romantic settings of one passage or another from Herder's translation of the supposed epic poem of Ossian, one of the most famous frauds in literary history. (Ossian was supposedly a Nordic Homer whose poem recounted glorious accounts of heroism among northern European peoples that were a counterpart to those of the Mediterranean peoples in Homer's two great epic poems, but the texts were really perpetrated by one James MacPherson in 1762.) The influence of "Ossian" lingered long in Germany, affecting the visual arts and music as well as literature. *Darthulas Grabesgesang* ("Darthula's Dirge") is a lament for a dead Celtic princess. Brahms divides the chorus again into separate women's and men's groups, varying the textures to suggest the tale's austere northern setting and the passionate lamentation for the dead beauty.

Aside from the Opus 42 choral works performed earlier on this program, most of **BARBER**'s music for unaccompanied chorus comes from his days at the Curtis Institute of Music, particularly after Randall Thompson assumed the directorship in 1938 and began to strengthen the choral program. Thompson invited Barber to form a Madrigal Chorus at the institution, and it was for this group that he composed many of his choral works over the next three academic years. As he wrote, amusingly, to an Italian friend about this experience:

> At first I was frightened of them and came into the first rehearsal with trembling hands. Until I saw that they were afraid of me and that the accompanist's hands were trembling; so this put me in a splendid humor and pleased me immensely. Now I have them in my hands, and in case my hands betray me and I beat wrong, have learned the right tone of gentle arrogance with which to blame it on them.

One of the works Barber composed for the Curtis Madrigal Chorus was a setting of Stephen Spender's poem about the death of a soldier in the Spanish Civil War, **A Stopwatch and an Ordnance Map**. Spender had written the poem in 1939 and was introduced to Barber in London not long after. He gave him the poem in June 1939; the setting was finished six months later (January 28, 1940) and was premiered on a concert of April 23, along with Randall Thompson's *Americana*. Each stanza of Spender's poem begins with the words "A stopwatch and an ordnance map" and ends with "All under the olive trees." Barber took this as a structural cue, creating a musical motto to set the opening words of each stanza and a refrain for the close. The unusual accompaniment—timpani only—lends a dramatic, even fateful, color to the work, though in early years it was regarded as risky not to have greater support for the pitch of the chorus, and Barber actually authorized the doubling of voice parts by bassoons, eventually even producing an enlarged version with brass accompaniment. But the original version, brilliant in its spareness and drama, is surely preferable.

Once he had gotten the momentum going with the *Fest- und Gedenksprüche*, **BRAHMS** stayed with the medium of the unaccompanied double chorus and composed three more **Motets**, **Opus 110**, probably the final choral music he ever wrote. As opposed to the "public" texts of the earlier work, these (one a Biblical compilation by the composer, the others two chorales) are more private in their expression, dealing with human fallibility and the need for trust in God. In these last, short works, Brahms compresses more feeling into a smaller space than ever before in his choral music. He responds flexibly to the expressive resonance of every word in the texts while at the same time filling the scores with clever contrapuntal devices of canon and imitation, again derived from his detailed study of Heinrich Schütz. The first motet, *Ich aber bin elend* ("I however am afflicted"), may well be his most beautiful in its alternation of counterpoint and harmonic chant-like passages, its lamentation and its firm sense of hope. Malcolm MacDonald even suggests that the special stress Brahms gives the word "*schütze*"

("protect") in the final phrase—"*Deine Hülfe schütze mich*" ("Let thine aid protect me") —may have been intended as a subtle, punning tribute to the older composer. The middle motet is lighter in texture, just four voices, which sing throughout in a homophonic style. There are three verses to the text; the first two are sung to the same music, while the last expands to a close that brings the consolation of the major mode. Brahms certainly knew Bach's famous setting of Paul Eber's sixteenth-century text, *Wenn wir in höchsten Nöten sein*, based on a chorale tune in the major; but ignoring the traditional melody, he composed a dark, chromatic movement in C minor, dividing the stanza into two parts: a slow lament in common time, and a vigorous assertion of the consolation of God's grace, in 3/4 time. The two sections are related motivically, and both participate in the final "coda" to this remarkable work.

In February 1880, Brahms received a letter from Joseph Wasielewski requesting some music for performance at the unveiling of a monument to Robert Schumann in Bonn. In his reply, Brahms mentioned a setting he had on hand of a passage from Schiller's allegorical poem *Das Lied von der Glocke* ("The Song of the Bell"), but said only that it would not be suitable to that occasion. This is our only reference from the composer himself to a composition he never published in his lifetime: **Dem dunkeln Schoss der heilgen Erde**. It was clearly an older work, but there is no hint of when he composed it, or why he withheld it from publication. It did not appear in print until 1927, though it was certainly composed earlier than 1880, perhaps as much as twenty years earlier. Schiller's lengthy poem, which used to be memorized by every German school child, compares human struggles with the difficult and chancy process of casting a large bell in an earthen mold. The short passage Brahms chose to set expresses the hope that man's frail handiwork may come to fruition. This tiny choral song projects the text with the utmost elegance, from the opening unison through smoothly contrapuntal lines, expanding to a climax through polyphonic imitation in the second half, then sinking gently to the hushed close.

—Steven Ledbetter

ARTISTS

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem, Roméo et Juliette,* the "Royal Hunt and Storm" from *Les Troyens,* and, in its Asian premiere, the *Messe solennelle.* Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Berlioz's *Requiem,* Fauré's *Requiem,* and Tchaikovsky's opera *Pique Dame,* on RCA Victor Red Seal; Strauss's *Elektra,* Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin,* and Schoenberg's *Gurrelieder,* on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream,* on Deutsche Grammophon; and Debussy's *La*

Damoiselle élue with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale —Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch, including Carter's remaining choral works, Martin Amlin's *Three Madrigals*, and Vincent Persichetti's *Winter Cantata*, has recently been completed. Mr. Oliver's recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Percussionist **Timothy Genis** joined the Boston Symphony Orchestra in May 1993 as assistant timpanist of the BSO and timpanist of the Boston Pops Orchestra. Mr. Genis attended the Juilliard School of Music and the Eastman School of Music. From July 1991 until his BSO appointment he was associate timpanist and assistant principal percussionist of the Honolulu Symphony Society. Prior to that he was principal timpanist with the Philharmonia Virtuosi in New York, principal timpanist with the Radio City Music Hall Orchestra, and assistant principal percussionist for two years with the Hong Kong Philharmonic. A Tanglewood Music Center Fellow in 1990, Mr. Genis also attended the Boston University Tanglewood Institute. Currently head of the percussion department at Boston University, he also runs the BUTI percussion program at Tanglewood and is an active clinician for the Sabian (cymbals) Company and the Remo Drum Company.

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John Oliver, Conductor

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Kimberly A. Powell
Livia Racz
Susan Rubin
Melanie W. Salisbury
Lynda Schiller
Pamela Schweppe
Suzanne Schwing
Lynn Shane
Joan P. Sherman
Patricia J. Stewart
Sarah J. Telford
Jennifer Wehr

Mezzo-sopranos
Maisy Bennett
Sharon Brown
Sue Conte
Ethel Crawford
Abbe Irene Dalton
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Jessica A. Hanf
Roberta Hewitt
Donna Hewitt-Didham
Diane Hoffman-Kim
Annie Lee
Gale Livingston
Fumiko Ohara
Susan Quinn Pierce
Marian Rambelle
Rachel Shetler
A. Toby Simon
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Amy K. Toner
Christina Lillian Wallace
Rena Yang
Cynthia Rodgers Zimmerman

Tenors
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Paul Allen
Bill Backus
James Barnswell
Richard A. Bissell
Jeff Brown
Andrew O. Crain
Jose Delgado
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Prelude Concert

Friday, August 22, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Texts and Translations

JOHANNES BRAHMS, Fest- und Gedenksprüche, Opus 109

I.

Unsere Väter hofften auf Dich;
und da sie hofften, halfst Du ihnen aus.
Zu Dir schrieen sie, und wurden errettet;
sie hofften auf Dich, und wurden nicht zuschanden.
Der Herr wird seinem Volk Kraft geben,
der Herr wird Sein Volk segnen mit Frieden.

In Thee our fathers put their trust;
they trusted, and Thou didst rescue them.
Unto Thee they cried, and were delivered;
in Thee they trusted, and were not put to shame.
The Lord will give strength to His people;
the Lord will bless his people with peace.

—Psalm 22:5-6; Psalm 29:11 (NEB)

II.

Wenn ein starker Gewappneter seinen Palast bewahret, so bleibet das Seine mit Frieden.
Aber: Ein jeglich Reich, so es mit ihm selbst uneins wird, das wird wüste, und ein Haus fallet über das andere.

When a strong man fully armed is on guard over his castle, his possessions are safe.
But, every kingdom divided against itself goes to ruin, and a divided household falls.

—Luke 11:21,17 (NEB)

III.

Wo ist ein so herrlich Volk zu dem Götter also nahe sich tun, als der Herr unser Gott, so oft wir Ihn anrufen?
Hüte dich nur und bewahre deine Seele wohl, daß du nicht vergessest der Geschichte, die deine Augen gesehen haben, und daß sich nicht aus deinem Herzen komme alle dein Lebelang.
Und sollt deinen Kindern und Kindeskindern kund tun. Amen.

What great nation has gods close at hand as the Lord our God is close to us whenever we call to him?
But take good care: be on the watch not to forget the things that you have seen with your own eyes, and do not let them pass from your mind as long as you shall live,
but teach them to your sons and to your sons' sons. Amen.

—Deuteronomy 4:7,9 (NEB)

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DEBUSSY 'Prelude to The Afternoon of a Faun'
DUTILLEUX 'Mémoire des ombres' (New York premiere; commissioned by the Boston Symphony Orchestra)
RACHMANINOFF Piano Concerto No. 1
TCHAIKOVSKY 'Francesca da Rimini'

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SAMUEL BARBER, Two Choral Songs, Opus 42

Twelfth Night

No night could be darker than this night,
no cold so cold, as the blood snaps like a wire
and the heart's sap stills, and the year seems defeated.
O never again, it seems, can green things run,
or sky birds fly, or the grass exhale its humming breath,
powdered with pimpernels from this dark lung of winter.
No night could be darker than this night.
Yet here are lessons from the final mile
Of pilgrim kings; the mile still left
when all have reached their tether's end;
That mile where the Child lies hid.
For see, beneath the hand,
the earth already warms and glows,
for men with shepherd's eyes there are signs in the dark,
the turning stars, the lamb's returning time.
For see, for see,
Out of this utter death he's born again,
his birth our Saviour;
from terror's equinox he climbs and grows,
Drawing his finger's light across our blood,
the sun of heaven, and the son of God.
No night could be darker than this night.

—Laurie Lee

To be sung on the water

Beautiful, my delight,
Pass, as we pass the wave,
Pass, as the mottled night
Leaves what it cannot save,
Scattering dark and bright,
Beautiful, pass and be
Less than the guiltless shade
To which our vows were said;
Less than the sound of the oar
To which our vows where made,
Less than the sound of its blade
Dipping the stream once more.

—Louise Bogan

BRAHMS, Drei Gesänge, Opus 42

Abendständchen

Hör, es klagt die Flöte wieder,
und die kühlen Brunnen rauschen,
golden wehn die Töne nieder,
stille, stille laß uns lauschen!

Holdes Bitten, mild Verlangen,
wie es süß zum Herzen spricht!
durch die Nacht, die mich umfangen,
blickt zu mir der Töne Licht.

—Clemens Brentano

Evening Serenade

Hark! The flute mourns again,
and the cool springs rush along;
the tone blow, golden, once more,
hush! Hush! Let us listen.

Sweet pleas, mild yearning,
how sweetly they speak to the heart!
Through the night that surrounds me
shines the light of the tones.

Vineta

Aus des Meeres tiefem, tiefem Grunde
klingen Abendglocken, dumpf und matt,
Uns zu geben wunderbare Kunde
von der schönen alten Wunderstadt.

In der Fluten Schoß hinabgesunken,
blieben unten ihre Trümmer stehn,
Ihre Zinnen lassen goldne Funken
widerscheinend auf dem Spiegel sehn.

Und der Schiffer, der den Zauberschimmer
einmal sah im hellen Abendrot,

nach derselben Stelle schifft er immer,

ob auch rings, umher die Klippe droht.

Aus des Herzens tiefem, tiefem Grunde
klingt es mir wie Glocken, dumpf und matt.
Ach, sie geben wunderbare Kunde
von der Liebe, die geliebt es hat.

Eine schöne Welt ist da versunken,
ihre Trümmer blieben unten stehn,
lassen sich als goldne Himmelsfunken
oft im Spiegel meiner Träume sehn.

Und dann möcht ich tauchen in die Tiefen,
mich versenken in den Wunderschein,
und mir ist, also ob mich Engel riefen

in die alte Wunderstadt herein.

—Wilhelm Müller

Vineta

From deep, deep seabed
evening bells, muffled and faint, arise,
to give us wondrous tidings
of the beautiful, old wondrous city.

Sunken into the bosom of the flood,
its remnants remain down there,
its battlements allow golden gleams
to be seen reflected in the mirror.

And the seaman, who once saw

the magic glow in the bright evening light,

continually sails his ship to the same place,

even though, all around, the reef threatens.

From the deep, deep bed of the heart,
I seem to hear bells, muffled and faint.

Ah, they give forth wondrous tidings
of the love that it has loved.

A beautiful world is sunk there,
its remnants remain down there,
appear like golden heavenly sparks
often in the mirror of my memory.

And then I'd like to dive into the depths,
to sink deep into that miraculous glow
and it seems to me as if angels were calling me

into the old wondrous city.

Darthulas Grabesgesang

Mädchen von Kola, du schläfst!
Um dich schweigen die blauen Ströme Selmas
Sie trauren um dich, den letzten Zweig,
den letzten Zweig von Thruthils Stamm.
Wann erstehst du wieder in deiner Schöne?
Schönste der Schönen in Erin!
Du schläfst in Grabe langen Schlaf,
dein Morgenrot ist ferne!
Nimmer, o nimmer kommt dir die Sonne,
weckend an deine Ruhestätte:
Wach auf, wach auf, Darthula!
Frühling ist draußen! Die Lüfte säuseln
auf grünen Hügeln, holdseliges Mädchen,
weben die Blumen!
Im Hain wallt sprießendes Laub!
Wach auf! Wach auf!
Auf immer so weiche denn, Sonne!
Weiche, Sonne, dem Mädchen von Kola, sie schläft!
Nie ersteht sie wieder in ihrer Schöne!
Nie siehst du sie lieblich wandeln mehr.

Sie schläft!

—Ossian (James MacPherson), German translation by Johann Herder

Darthula's Dirge

Maiden of Kola, you sleep!
Around you the blue streams of Selma are silent!
They mourn for you, the last twig,
the last twig on the branch of Thruthil.
When will you rise again in your beauty?

Fairest of the fair in Erin!
You sleep the long sleep of the grave,
your dawn is far away!
Never, oh never, will the sun come to you,
awakening you in your resting place:
Awake, awake, Darthula!
Spring has come! The breezes whisper
on the green hills, fairest of maidens,

the flowers nod!
In the grove, budding foliage is waving!
Awake! Awake!
Give way forever then, O sun!
Yield, sun, to the maiden of Kola, she sleeps!
Never will she arise again in her beauty!
Never again will you see her wandering, lovely.
She sleeps!

—translations by S.L.



BARBER, A Stopwatch and an Ordnance Map

A stopwatch and an ordnance map.
At five a man fell to the ground,
And the watch flew off his wrist
Like a moon struck from the earth
Marking a blank time that stares
On the tides of change beneath.
All under the olive trees.

A stopwatch and an ordnance map.
He stayed faithfully in that place
From his living comrade split
By dividers of the bullet
That opened wide the distances
Of his final loneliness.
All under the olive trees.

A stopwatch and an ordnance map.
And the bones are fixed at five
Under the moon's timelessness;
But another who lives on
Wears within his heart forever
The space split open by the bullet.
All under the olive trees.

—Stephen Spender

BRAHMS, Three Motets, Opus 110

I.

Ich aber bin elend, und mir ist wehe;
Herr Gott, barmherzig und gnädig und geduldig,
und von großer Gnade und Treue,
der du beweisest Gnade in tausend Glied,
und vergibst Missetat, Übertretung und Sünde,
und vor welchem niemand unschuldig ist;
Herr Gott, deine Hilfe schütze mich.

But I am in misery and distress;
Lord God, merciful and gracious and patient,
and of great mercy and faithfulness,
who shows mercy a thousandfold,

and forgives iniquity, rebellion, and sin,

and before whom no one is guiltless:

Lord God, may your aid protect me.

—Psalm 69:30; Exodus 34:6-7

II.

Ach, arme Welt, du trügst mich,
Ja, das bekenn ich eigentlich,
Und kann dich doch nicht meiden.
Du falsche Welt, du bist nicht wahr,
Dein Schein vergeht, das weiß ich zwar,
Mit Weh und großem Leiden.
Dein Ehr, dein Gut, du arme Welt,

Im Tod, im rechten Nöten fehlt,
Dein Schatz ist eitel falsches Geld,
Dess hilf mir, Herr, zum Frieden.

—H.v. Laufenberg

Ah, poor world, you deceive me;
yes, I confess that indeed,
and yet I cannot avoid you.
You false world, you are not true,
your illusions pass away, that I know,
in woe and great sorrow.
Your honors, your goods, you poor world,
prove lacking at death, at utmost need,
your treasures are but vain, false money.
Therefore, help me, O Lord, to find peace.

III.

Wenn wir in höchsten Nöten sein,
Und wissen nicht wo aus und ein,
Und finden weder Hilf noch Rat,
Ob wir gleich sorgen früh und spat:
So ist das unser Trost allein,
Daß wir zusammen ingemein
Dich rufen an, o treuer Gott,
Um Rettung aus der Angst und Not.

Sieh nicht an unser Sünden groß,
Sprich uns derselb'n aus Gnaden los,
Steh uns in unserm Elend bei,
Mach uns von aller Trübsal frei.
Auf daß von Herzen können wir
Nochmals mit Freuden danken dir,
Gehorsam sein nach deinem Wort,
Dich allzeit preisen hier und dort.

—Paul Eber

When we are at utmost need
and do not know where to turn,
and find neither help nor counsel,
though we worry early and late:
Then is it our only consolation
that we together, in common,
call upon Thee, o faithful God,
to save us from anguish and need.

Look not upon our great sins,
but acquit us with Thy grace,
stand by us in our misery,
and free us from all sadness,
so that from our hearts we
can give thanks again with joy,
faithful to Thy word,
praising Thee here and there.

—translations by S.L.

BRAHMS, Dem dunkeln Schoß der heilgen Erde

Dem dunkeln Schoß der heilgen Erde
vertraut der Sämann seine Saat,
und hofft, daß sie entkeimen werde
zum Segen, nach des Himmels Rat.
Noch köstlicheren Samen bergen
wir trauernd in der Erde Schoß
und hoffen, daß er aus den Särgen
erblühen soll zu schönerm Los.

—Friedrich Schiller

To the dark womb of holy earth
the sower entrusts his seed,
and hopes that it will sprout
into a blessing, following heaven's law.
Still more precious seed do we hide,
mourning, in the earth's womb,
and hope that, from the grave,
it will bloom to a fairer fate.

—translation by S.L.



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Friday, August 22, at 8:30

ROBERT SPANO conducting

RACHMANINOFF — Two Études-tableaux, orchestrated by Ottorino Respighi
- La Mer et les Mouettes (Opus 39, No. 2)
- Marche (Opus 39, No. 9)

RACHMANINOFF — Piano Concerto No. 2 in C minor, Opus 18
- Moderato
- Adagio sostenuto
- Allegro scherzando

ANDRÉ WATTS

INTERMISSION

TCHAIKOVSKY — Symphony No. 5 in E minor, Opus 64
- Andante—Allegro con anima
- Andante cantabile, con alcuna licenza
- Valse. Allegro moderato
- Finale: Andante maestoso—Allegro vivace—Moderato assai e molto maestoso—Presto—Molto meno mosso

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Baldwin piano

André Watts plays the Steinway piano.

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NOTES

Sergei Rachmaninoff
Two Études-tableaux, orchestrated by Ottorino Respighi

Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed the Études-tableaux, Opus 39, for piano, in 1916. Ottorino Respighi orchestrated five of the pieces in 1931 at the suggestion of Serge Koussevitzky, who led the Boston Symphony Orchestra in the first performances in November 1931—the orchestra's only previous performances of this music until now. Respighi's score for La Mer et les Mouettes *calls for three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, cymbals, tam-tam, and strings. The scoring for the* Marche *is essentially the same, except that a harp is added, piccolo replaces the third flute, and the percussion consists of timpani, triangle, tambourine, and bass drum.*

Over the period of a month during the summer of 1911, Sergei Rachmaninoff composed a set of nine colorful piano pieces to which he gave a generic title of his own invention, *Études-tableaux* ("study pictures"). Traditionally a "study" is a short composition that emphasizes a particular technical problem in performance, such as (for example) staccato playing, or rapid scales in thirds, or sudden large leaps. Many such works have been composed purely for the purpose of musical education, with little musical value, but the greatest masters (Chopin and Debussy, for example) have composed études that are also colorful and imaginative works of art. The étude element of Rachmaninoff's pieces is not always obvious; that is, there is not always a specific technical device exploited by each short work, though they are certainly challenging even to a virtuoso. And they are without question evocative; for that reason his term for them, implying a visual image, is entirely suitable. It was characteristic of Rachmaninoff, however, not to reveal what the "picture" might have been in most instances. Evidently pleased with this new genre, he returned to it in the summer of 1916 to write nine more *Études-tableaux*; these were published as Opus 39.

The Opus 39 set was composed in the immediate aftermath of the news of the sudden death, from a heart attack, of the composer's father. The preceding summer he had been shocked by the deaths, in quick succession, of the composers Taneyev and Scriabin. And during the intervening winter he had brooded on the subject of death. A close friend who was his confidante at this time later wrote of this period, "What scared him was the uncertainty, the impossibility of knowing." In any event, eight of



the nine pieces in Opus 39 are in the minor key (though, unlike the earlier Opus 33, only one of the pieces employs the *Dies irae* melody).

About a decade later, the conductor Serge Koussevitzky decided that he would like to have an orchestral version of some of these piano works. He had already been particularly pleased with an earlier idea of this sort, when he commissioned from Ravel an orchestral version of Mussorgsky's great piano piece *Pictures at an Exhibition*, the result being perhaps the single most successful "colorization" of one composer's work by another ever made. So Koussevitzky decided to try again, this time hitting on Ottorino Respighi as the most appropriate orchestrator. Though he was an Italian composer through and through, Respighi had studied with Rimsky-Korsakov. This meant he was not only a master of orchestral color, but also was well familiar with Russian musical traditions. Rachmaninoff was pleased at the suggestion and himself selected five of the nine Opus 39 études to be orchestrated. He even was more forthcoming than usual about his music, writing to Respighi and giving him some hints as to what images had been in the back of his mind at the time of composition.

La Mer et les Muettes ("The Sea and the Seagulls"), No. 2 of the set, in A minor, is calm, if mournful, in tone. The idea for the image came from a suggestion of the composer's wife. At the outset, the violas and clarinet begin a soft rocking figure that turns out to be a derivative of the *Dies irae* melody. The first violins utter the cries of the seagulls; this turns into an unfolding melody leading to an anguished outburst in the middle, and a hushed, hypnotic, uncanny stillness to close. By way of striking contrast, the *Marche*, No. 9, in D major, was an oriental march (hence the addition of the "exotic" triangle, tambourine, and bass drum to the percussion section) involving colorful scenes at a fair.

—Steven Ledbetter

Sergei Rachmaninoff
Piano Concerto No. 2 in C minor, Opus 18

Rachmaninoff composed his Piano Concerto No. 2 in 1900-01, and it was first performed on October 27, 1901, in Moscow, with the composer as soloist. Max Fiedler led the first BSO performances, with Ossip Gabrilowitsch as soloist, in December 1908 in New York City and Brooklyn. The composer was soloist for the orchestra's first subscription performances in Boston, also under Fiedler, in December 1909. Serge Koussevitzky led the first Tanglewood performance, with pianist Eugene List, on July 27, 1946. Neemi Järvi conducted the orchestra's most recent Tanglewood performance on July 10, 1993, with Garrick Ohlsson as soloist. In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones and tuba, timpani, and strings.

As the nineteenth century was drawing to its close, Sergei Rachmaninoff was already coming to be regarded as one of the greatest pianists of his generation—an evaluation we would extend to include any generation. But, although he had already composed the one-act opera *Aleko*, a piano concerto, several orchestral pieces including a symphony, a number of short piano pieces, and about two dozen songs, his career as a composer was on the rocks. Only one piece could really be called successful—a short piano prelude in the key of C-sharp minor that audiences demanded time and again as an encore at his piano recitals. He would avoid it as long as possible, but audiences wouldn't let him go until, with a resigned shrug, he would sit down again at the piano and launch into the piece that he came to call "It."

Rachmaninoff was not a man of overflowing self-confidence, and his vocation as a composer had been seriously undermined by the premiere of his largest work to date, the First Symphony, composed in 1895 and first performed in St. Petersburg under the direction of Glazunov. The performance, by all accounts, was appalling. Rachmaninoff considered it "the most agonizing hour of my life," and the vicious pen of César

Cui, who for years had lambasted composers (especially a Muscovite like Rachmaninoff in the enemy territory of St. Petersburg), gave it the *coup de grace*:

> If there was a conservatory in Hell and if one of the talented pupils there was commissioned to compose a symphony based on the story of the "Seven Egyptian Executions," and if he composed one resembling that of Rachmaninoff, he would have brilliantly accomplished his task and would have brought ecstasy to the inhabitants of Hell.

After that, Rachmaninoff just wasn't in the mood to compose. In fact, for three years he wrote virtually nothing and concentrated on his career as a performer. A tour to London in 1898 elicited from him a promise to return with a new piano concerto, but when he got back to Russia, he entered a profound depression. Nothing seemed to come, although his letters to friends insisted that he was trying to compose. At the beginning of 1900 he was persuaded to see Dr. Nikolai Dahl, a psychiatrist whose specialty was the cure of alcoholism through hypnosis (he was also a competent amateur violinist and a lover of music); Dr. Dahl was probably suggested to Rachmaninoff because the composer had taken to drinking rather heavily. But the choice was a good one. The psychiatrist worked with him for some four months and succeeded in strengthening his self-confidence and getting him composing again. In daily sessions the composer would sit in an armchair while the doctor repeated over and over the suggestion, "You will begin to write your concerto...You will work with great facility...The concerto will be of excellent quality." The hypnotic bolstering of his morale did wonders for the composer (who, in his gratitude, dedicated the concerto that he was about to write to the physician who had made it possible).

In June of 1900 Rachmaninoff went to Italy for a vacation, but he found the weather too hot for work and returned to Russia in July, eager to compose. He wrote the last two movements of the concerto first; they were performed at a benefit concert in Moscow on December 2, 1900. The favorable reception gave Rachmaninoff the courage to move on to the opening movement, and the premiere marked the triumphant appearance of one of the favorite piano concertos of the century. The writing block had been breached, and Rachmaninoff plunged into new compositions including, ultimately, two more symphonies, two more piano concertos, and two more operas, but for popular acclaim he never again reached the level of the C minor concerto.

Rachmaninoff's opening gambit is a memorable one: a soft tolling in the solo piano that grows from almost nothing to a *fortissimo* cadence ushering in the somber march-like tread of the first theme, presented with dark colors in the low strings and clarinet, occasionally seconded by bassoons and horns. At first the melody is closed in on itself, returning again and again to the opening C (a characteristically Russian trait), but it opens up in a long ascent culminating in the first display of pianistic fireworks, which leads in turn to a sudden modulation and the "big tune" of the first movement, stated at some length by the soloist. The development is based largely on the first theme and a new rhythmic figure that grows progressively in importance until, at the recapitulation, the soloist plays a full-scale version of the new idea in counterpoint to the main theme, realizing *fortissimo* the implication of the march-like first theme, rather in the manner of Liszt. Having presented the lyrical second theme *in extenso* earlier, Rachmaninoff is now content with a single, brief but atmospheric statement in the solo horn.

The Adagio is in the distant key of E major, but the composer links the two movements with a brief, imaginative modulation that brings in the soloist, who presents an aural sleight-of-hand: what sounds for all the world like 3/4 time turns out to be an unusual way of articulating triplets in 4/4, but this is not clear until flute and later clarinet sneak in with their comments in the official meter. A faster middle section suggests a scherzo movement and gives the pianist the opportunity for a brief cadenza before returning to the Adagio for the close.

Once again, at the beginning of the third movement, Rachmaninoff provides a brief modulation linking the E major of the middle movement and the C minor with which the finale opens. The soloist's cadenza builds up to the energy of the real first theme,

but everyone who has ever heard the concerto is really waiting for the modulation and the next melody, one of the most famous Rachmaninoff ever wrote (it was famous long before being cannibalized for a popular song—"Full Moon and Empty Arms"—in the '40s, a time when songwriters discovered that the lack of an effective copyright agreement between the United States and Russia allowed them to ransack the works of Tchaikovsky, Rachmaninoff, and others for highly lucrative material). Rachmaninoff does not stint with this tune: we hear separate statements (orchestral followed by solo) in B-flat and D-flat before it finally settles in the home key of C just before the ringing coda ends things with a grand rush in the major mode.

Though not perhaps as intricately constructed as the Third Piano Concerto, which was to follow it some years later, the Second Concerto earned its popularity through the warmth of its melodies and the carefully calculated layout that includes both energy and lyricism, granting and withholding each as necessary. Its success spurred Rachmaninoff to renewed composition, to such a degree, in fact, that the major portion of his work was composed between 1900 and the year he left Russia for good, 1917.

—S.L.

Pyotr Ilyich Tchaikovsky
Symphony No. 5 in E minor, Opus 64

Pyotr Ilyich Tchaikovsky was born at Votkinsk, Viatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began his Fifth Symphony in May 1888 and completed it on August 26. Tchaikovsky himself conducted the premiere in St. Petersburg on November 26, 1888. Theodore Thomas introduced it to America at a concert in New York on March 5, 1889. The first Boston Symphony performances were conducted by Arthur Nikisch on October 21 and 22, 1892. Serge Koussevitzky led the orchestra's first Berkshire Festival performance on August 16, 1936. Neemi Järvi led the most recent Tanglewood performance on July 10, 1993. The score calls for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

By 1888, when Tchaikovsky composed the Fifth Symphony, he was far from being the hypersensitive artist—virtually a neurotic cripple—of popular biography. To be sure, he had gone through a major emotional crisis ten years earlier, brought on by his ill-advised, catastrophic marriage (undertaken partly in an attempt to "overcome" his homosexuality, and partly out of genuine sympathy for the woman, whose evident devotion to him reminded him closely of the character Tatyana in Pushkin's poetic novel *Eugene Onegin*, which he had turned into an opera not long before). But the crisis owed just as much to a series of artistic setbacks as it did to problems in his personal life. The composer's own brother Modest described the Tchaikovsky of 1878 as "nervous and misanthropic," but declared that he "seemed a new man" by 1885. The masterly achievement of the Fourth Symphony, premiered in 1878, had marked the end of the real crisis. In the decade that followed, Tchaikovsky had composed the Violin Concerto, the three orchestral suites, *Manfred*, four operas, his piano trio, and much else—hardly a sign of inability to deal with life's pressures! With the consolidation of his reputation as a composer, he had even managed to overcome, to a degree, his earlier panic at the thought of having to conduct. Indeed, his confidence was such that, when demands were made for changes in his opera *The Sorceress*, he was able to write, "I find The Sorceress an opera that has been properly and seriously written, and if the public does not like it, so much the worse for the public."

Tchaikovsky's decision to write a symphony again after ten years was an overt expression of his willingness to tackle once more the largest and most demanding musical form of his day. He began the Fifth in May 1888, shortly after returning from a successful European tour. By the beginning of July he had finished the draft and started the orchestration, completing the full score in August. The premiere, which took

place in St. Petersburg that November, was a success, though critics questioned whether the Fifth Symphony was of the same caliber as the Second and Fourth.

In March 1889 Tchaikovsky went to Hamburg for the German premiere. There he found Brahms staying in the same hotel and was gratified to learn that the German composer had remained an extra day in Hamburg just to hear the first rehearsal of his new work. The two composers had lunch after the rehearsal "and quite a few drinks," Tchaikovsky wrote to his brother Modest. "Neither he nor the players liked the Finale, which I also think rather horrible." But his negative mood was soon dispelled. A week later the composer wrote, "The players by degrees came to appreciate the symphony more and more, and at the last rehearsal they gave me an ovation. The concert was also a success. Best of all—I have stopped disliking the symphony." Later he wrote even more positively, "I have started to love it again."

Certainly audiences have loved the symphony for nearly a century for its warmth, its color, its rich fund of melody. Tchaikovsky always wrote music with "heart," music with an underlying emotional significance, though he was wary of revealing that meaning publicly, preferring to let the listener seek it personally. Still, for his own use, before starting in on the composition, he planned a rough program for the first movement—but, characteristically, he kept these notes entirely private, so that the music might make its own case. Still his first ideas are highly suggestive:

> Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against xxx. (II) Shall I throw myself into the embraces of faith???

We can find here some hint as to the composer's ideas, his emotional condition, at the beginning of the Fifth Symphony. The mysterious "xxx" may refer to the same thing usually discussed in his diary as "Z" or "That"—namely his homosexuality, the central emotional problem of his life. The program for the first movement and the music of the symphony as a whole suggest a philosophical acceptance of his nature, coming by the finale to the realization of some peace of mind, an acceptance that evidently worked itself out in his life as well.

—S.L.

ARTISTS

Robert Spano



Robert Spano began his tenure as music director of the Brooklyn Philharmonic, the resident orchestra of the Brooklyn Academy of Music, with the 1996-97 season. At age thirty-five he has conducted nearly every major North American orchestra, including the Atlanta Symphony, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Houston Symphony, the Los Angeles Philharmonic, the Orchestre Symphonique de Montreal, the National Symphony, the Philadelphia Orchestra, the St. Louis Symphony, the Vancouver Symphony, and the Toronto Symphony. Mr. Spano was appointed an assistant conductor of the Boston Symphony by Seiji Ozawa in 1990, making his critically acclaimed debut with the orchestra in February 1991. This was soon followed by numerous other debut appearances, notably in Philadelphia, Chicago, and at the Opera Theatre of St. Louis (with Britten's *A Midsummer Night's Dream*). Subsequent to his Boston appointment he has maintained a busy schedule as a guest conductor with orchestras and opera companies throughout North America, Europe, Asia, and Australia, including Tokyo's New Japan Philharmonic, the Orchestre National du Capitole de Toulouse, the Residentie Orkest of the Hague, the Tonhalle Orchestra of Zurich, the Sydney Symphony, and the Royal Opera at Covent Garden (where he made his debut with Britten's *Billy Budd*). In 1994 Mr. Spano received the prestigious Seaver/National Endowment for the Arts Conductors Award. The 1996-97 season brought debuts with the Pittsburgh Symphony, the Helsinki Philharmonic, and the Welsh National Opera, as well as return engagements to conduct subscription concerts with the Boston Symphony, the Chicago Symphony, and the New Japan Philharmonic. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Mr. Spano grew up

in a musical family playing flute, violin, and piano, and also composing. A graduate of the Oberlin Conservatory, where he studied conducting with Robert Baustian, he continued his studies at the Curtis Institute of Music with the late Max Rudolf. Mr. Spano is on the faculty of the Tanglewood Music Center and appears regularly at the Aspen Music Festival. He is also on the faculty of the Oberlin Conservatory, where he has been music director of the Opera Theater since 1989. An accomplished pianist, he performs chamber music concerts with many of his Oberlin and Boston Symphony colleagues. Mr. Spano appeared with the Boston Symphony Orchestra most recently in October 1996, leading subscription concerts in Symphony Hall. Last month at Tanglewood he led the Tanglewood Music Center Orchestra in the annual Leonard Bernstein Memorial Concert.

André Watts



André Watts burst upon the music world at sixteen, when Leonard Bernstein asked him to substitute for the ailing Glenn Gould in performances of Liszt's E-flat piano concerto with the New York Philharmonic, just two weeks after Mr. Watts made his debut with Bernstein and the Philharmonic in a nationally broadcast Young People's Concert. Today, more than thirty years later, his performances each year bring him to every corner of the globe. His continuing involvement with television—including the first full-length recital in the history of television, which was also the first solo recital on "Live From Lincoln Center"—is unique in the field of classical music. In the 1987-88 season, PBS broadcast his twenty-fifth anniversary concert from Lincoln Center, including concertos by Beethoven, Liszt, and Rachmaninoff with Zubin Mehta and the New York Philharmonic. More recently he appeared in a special program highlighting the 38th annual Casals Festival in Puerto Rico, aired nationally on the Arts & Entertainment network in January 1995, and for which he received an Emmy nomination in the category of Outstanding Individual Achievement in Cultural Programming. Mr. Watts is an active recording artist. His latest compact disc release features both Liszt piano concertos and MacDowell's Piano Concerto No. 2 with Andrew Litton and the Dallas Symphony on Telarc; this follows his acclaimed Telarc debut disc pairing Tchaikovsky's Piano Concerto No. 1 and Saint-Saëns' Concerto No. 2 with Yoel Levi and the Atlanta Symphony. Other recent discs include "The Chopin Recital" and "The Schubert Recital," both on Angel/EMI. This summer, besides appearing at Tanglewood, Ravinia, Saratoga, and the Mann Music Center, Mr. Watts traveled to the Pacific Music Festival in Japan, performing in recital and with the Festival Orchestra and London Symphony led by Christoph Eschenbach. His extensive itinerary for 1997-98 takes him throughout North America, Europe, and Asia, for appearances with the Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, the St. Paul Chamber Orchestra, the National Symphony, the Berlin Radio Symphony, the Hong Kong Philharmonic, and the NHK Symphony, among others. He also appears with the Saint Louis Symphony during that orchestra's tour of Florida and in concerts at Carnegie Hall and Boston's Symphony Hall. His recital tours include two Schubert evenings at New York's Metropolitan Museum of Art and a concert at the New Jersey Performing Arts Center in its inaugural season, as well as concerts in Los Angeles, Denver, Munich, Cologne, Berlin, Osaka, and Tokyo. In addition to performing benefit concerts for a variety of causes, Mr. Watts has taken a leadership role in his involvement with "Classical Action: Performing Arts Against AIDS," donating a portion of each fee from each U.S. engagement, and doubling his contribution if the presenting organization matches that amount. Classical Action then allocates these funds to AIDS services in the presenters' communities. A much-honored artist who has played before royalty in Europe and heads of government all over the world, André Watts was chosen to receive the Avery Fisher Prize in 1988. He is the youngest person ever to have received an honorary doctorate from Yale University, and in 1984 the Peabody Conservatory of Johns Hopkins University honored him with its Distinguished Alumni Award. This past May his *alma mater* again recognized his accomplishments by presenting him with an honorary doctorate degree. In addition he has received honorary degrees from the University of Pennsylvania, Miami University of Ohio, Albright College, Brandeis University, Trinity College, and the Juilliard School of Music. Mr. Watts made his first Boston Symphony appearances in January 1969 and appeared with the orchestra most recently at Tanglewood last summer.

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Symphony No. 25 in G minor, K.183(173dB)
- Allegro con brio
- Andante
- Menuetto
- Allegro

Piano Concerto No. 19 in F, K.459
- Allegro vivace
- Allegretto
- Allegro assai

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NOTES

Wolfgang Amadè Mozart
Symphony No. 25 in G minor, K.183(K.173dB)

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the "little" G minor symphony in Salzburg in 1773; it was almost certainly performed in Salzburg at that time, though no date of performance is known. It was also probably performed in Vienna about ten years later. The Boston Symphony Orchestra gave the first American performances on October 27 and 28, 1899, under Wilhelm Gericke. At that time Mozart's early symphonies were so little-known that reviewer Philip Hale, writing in the "Boston Journal," described the work as having been "exhumed by Gericke." Erich Leinsdorf led the BSO's only previous Tanglewood performance of this symphony on July 13, 1963. The score calls for two oboes, two bassoons, four horns, and strings.

Much ink has been spilled over the fact that this wonderful symphony, patronizingly called the "little G minor" to distinguish it from the later K.550 (admittedly one of the glories of music), was Mozart's first symphony in a minor key. It came at a time when many Austrian composers, Haydn among them, as well as such lesser lights as d'Ordonez and Vanhal, were all trying their wings with one, or two, or perhaps just a few more minor-key symphonies. It is rather hard for us—standing as we do on the far side of the romantic gulf—to imagine a musical culture in which just about everything was cheery, chipper, and decoratively major-key. *Weltschmerz* was simply not a subject for music, at least not during a particular rather restricted period of time that we most often refer to as "*rococo*" (following our customary musical practice of stealing terminology from the art historians). There had been highly complicated and expressive music exploiting minor keys during the Baroque era, but the swing of taste in

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the mid-century had driven out anything that might be too serious, and a frivolous backlash ensued. Eventually that palled, and the important composers experimented, at least briefly, with the minor keys once again. This has been labeled the *Sturm und Drang*, or "storm and stress" period. It has sometimes been referred to as the "romantic crisis," but no emotional crisis has ever been resolved with less strain—and without even the necessity of consulting a psychiatrist! The composers involved each wrote a handful of symphonies in minor keys and declared themselves cured.

Yet they did amass a certain degree of lasting expressive capital in the process. This confluence of cheery *rococo* decorations with the stormy effusions of the "romantic crisis" resulted finally in the creation of the mature classical style, in which composers could move freely and with great expressive effect between extremes of mood, in a way that would have been impossible a generation earlier. The new, mature style was fully exploited by Mozart and Haydn in the works that we consider the most treasurable, those compositions that still form the core repertory of our musical lives.

As for the oft-made assertion that the "little G minor" was Mozart's introduction to this expressive world in the realm of the symphony, writers have overlooked the earlier Sinfonia in D minor (K.118[74c]) composed three years before. Indeed, even as a child of seven Mozart had shown his awareness of these realms: when visiting England, he wrote a keyboard piece in G minor (K.15p) in which the keyboard was treated in quite a symphonic manner with all of the gestures that became stereotyped in—and were claimed as the invention of—the later period.

We don't know why Mozart composed this particular work, but it was certainly done with an impending performance in view, since his eminent practicality prevented him from writing music for its own sake as a theoretical exercise. The first performance, then, certainly took place in Salzburg soon after the work's completion. That Mozart thought highly of it is clear from a letter he wrote from Vienna a decade later, on January 4, 1783, urgently asking his father to send some of the scores he had left in Salzburg; this G minor symphony was among them. Since he thanked his father for a package that arrived on February 15, we can assume that the scores came then and were presumably used for a performance sometime that spring. And by that time he had completed the *Haffner* Symphony, one of the earliest of his later symphonies to have remained almost continuously in the repertory, so that if he expressed himself as willing to introduce the earlier G minor symphony to Vienna, he must have done so out of a justifiable pride at his achievement of a decade earlier.

The symphony opens with the dramatic gestures characteristic of this "romantic crisis": stormy syncopations, dramatic tremolos, daring (for the time) chromaticism, passionately leaping thematic ideas. And yet already Mozart is the master of the means

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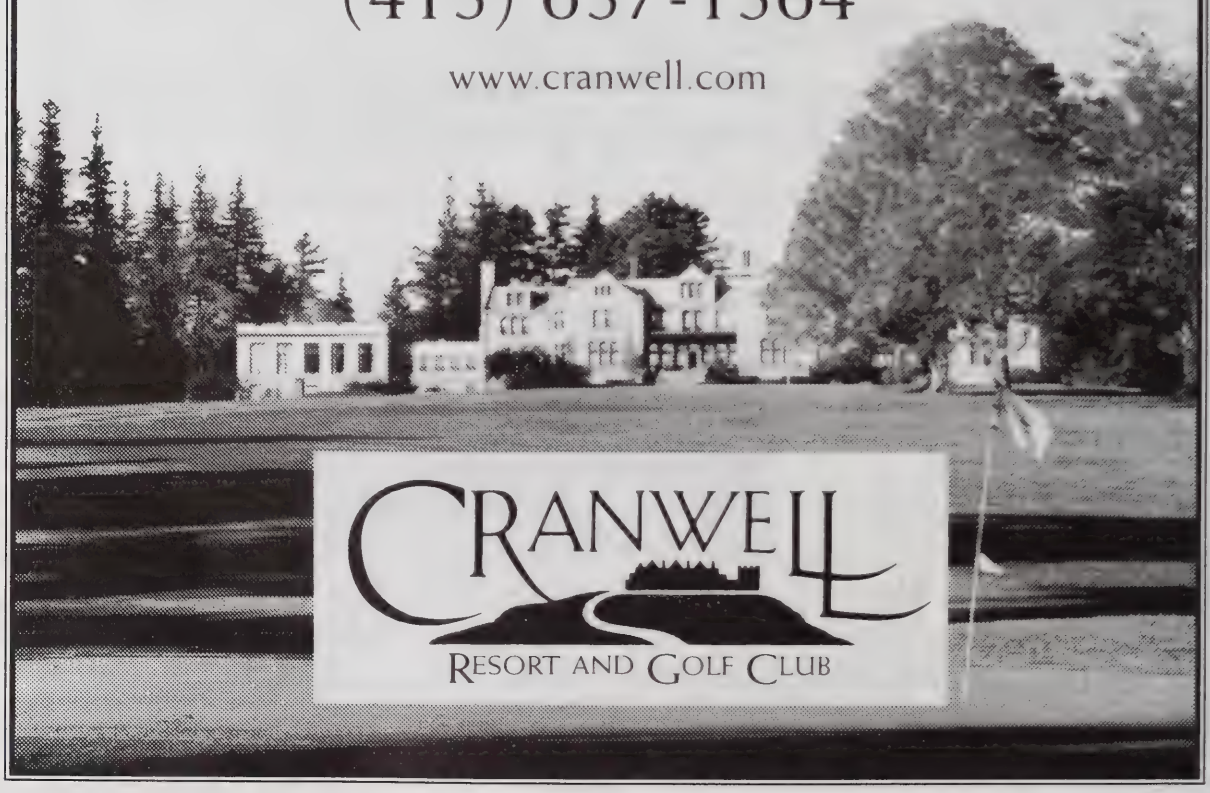


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of expression that in the hands of a lesser composer might have been repeated in stereotyped fashion; the opening theme, played with the strings vigorously syncopated, returns soon after in the plangent solo oboe over the lightest of unsyncopated string accompaniments, thus turning fierceness to lamentation. Slashing rhythmic figures passed between the violins and cellos mark a return to fierceness soon after. Mozart demonstrates similar control of his expressive moods in the slow movement, a miniature sonata form, in which the color darkens magically during an unexpected harmonic extension in the recapitulation.

After the vigorous G minor of the Menuetto, the open-air rusticity of the Trio, which is played entirely by wind instruments and in the major mode, is a welcome bright relief. The finale returns to the fierceness of the opening movement, eschewing a shift to G major for a lighter, "sociable" ending and continuing the string syncopations of the beginning. And yet here, too, Mozart demonstrates his unexcelled ability to shift moods with the utmost naturalness between one phrase and the next, with a lighter lyric idea filled with those pensively rising Mozartean chromaticisms. Nonetheless most of the movement remains a field of combat for intense contrapuntal treatment of the principal ideas.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 19 in F, K.459

Mozart completed the F major concerto on December 11, 1784. No precise date is known for a first performance, but it is extremely likely that Mozart intended the solo part for himself. Erich Leinsdorf led the first Boston Symphony performance of this concerto on July 6, 1963, at Tanglewood, with Rudolf Serkin as soloist. Horacio Gutiérriz was soloist for the orchestra's most recent performance here, on August 9, 1986, under the direction of Gunther Herbig. In addition to the solo piano, the score calls for one flute, two each of oboes, bassoons, and horns, and the usual strings.

The F major concerto is the last of six works that Mozart composed in the incredibly fruitful year of 1784, which was—in purely financial terms—the most successful year he ever enjoyed. Audiences clamored to hear him play. The heaviest concentration of concerts came during Lent (when theaters and opera houses were closed); Mozart noted in a letter to his father that he had given nineteen concerts in the month of March alone, including performances in private houses as well as his own "academies." There were not so many performances later in the year, and, in any case, the composer was sidelined by illness—probably a kidney infection—in August and no doubt distracted by the birth of his and Constanze's second child, Carl Thomas, in early September. He had composed four concertos (K.449, 450, 451, and 453) between the beginning of February and mid-April (even while giving all those concerts!), but only two more concertos for the rest of the year: K.456 in B-flat was completed at the end of September and the present F major concerto, K.459, on December 11.

We have no specific evidence of a performance for which this piece might have been intended. But since Mozart rarely finished such a work more than a few days before it was needed, we have grounds for supposition: three days after he completed the new concerto, Mozart was initiated into the Masonic lodge "*zur Wohltätigkeit*" ("Beneficence") in Vienna. For the rest of his life he was involved in the order and devoted to its ideals of Nature, Reason, and the Brotherhood of Man. We know that he composed music for Masonic ceremonies, and that the lodges included men of many talents, intellec tual and artistic, so it is not inconceivable that he may have planned the new work in connection with his acceptance into their circle. This is all, however, pure speculation.

We do know that Mozart played the F major concerto in Frankfurt on October 15, 1790, in a concert that was part of the festivities accompanying the coronation of Leopold II. (The program also included the D major concerto, K.537, now known as the

Coronation Concerto because of that event.) But beyond that, performances in the composer's lifetime are hard to locate.

In the last four of his 1784 concertos, Mozart seems to have been obsessed—though that is really too strong a word—with the stereotyped march rhythm  . This rhythm is, in any case, unavoidable in the late eighteenth century. It lies at the heart of virtually all march music and of anything that even approaches it in character. It is a common accompaniment figure for anything in 4/4 time and was very frequently used to punctuate the ends of phrases. But in these concertos—K.451, 453, 456, and 459—composed in March, April, September, and December of 1784, Mozart bases his main thematic idea on this commonplace of the style. It is almost as if he is determined to show that he can take the most hackneyed idea possible and show what can still be done with it. And indeed he does! Each of the first movements built on this rhythm comes off as having an entirely different expressive quality. Of these concertos, K.459 is positively the most buoyant, the most lighthearted, the most imbued with a quality of dance.

The opening orchestral ritornello is filled with thematic ideas in different characters, so that it seems for a time as if the opening figure was just a momentary fancy, soon to be forgotten. But when the soloist enters, it becomes clear that in fact much of the discussion to follow will confront that stereotyped dotted rhythm, and after the

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second theme has appeared (in a delicious dialogue between strings and winds, then repeated with decorations by the soloist), it is even more obvious that the subject under discussion is that dotted rhythm. Yet what might become martial and aggressive is here simply cheerful and witty conversation. The cadenza is Mozart's own.

"Allegretto" is a rather unusual tempo for a slow movement, somewhat faster than expected. The orchestra begins with a leisurely theme of unusual phrasing followed by a marvelous syncopated figure in the first violins and first oboe that turns unexpectedly dark with a brief passionate outburst before the entrance of the soloist (who has a charming conversation with flute and bassoon on the subject of the first theme). This outburst never returns, though there are occasional moves toward the minor later on that seem to hint at a remembrance of things past. There are scarcely-plumbed depths here, which, in the generally sunny context, are unexpectedly moving. The woodwinds in general play a large role in this movement, playing with one another in delightful scale passages at the very end, rather like a passage from one of Mozart's operas (*Figaro*, perhaps, though that was still more than a year in the future) marked by such sensitive woodwind writing.

The finale is a vivacious rondo built on a theme that is itself constructed from a tiny three-note figure with brilliant wit and astonishing invention. Mozart teases us with what sounds like the beginning of a fugue, a "scholarly" genre that is out of place in a piano concerto—"out of place," that is, unless a genius like Mozart makes it a jovial (yet "serious") foil to the witty rondo theme. The interplay of these elements is brilliantly worked out in this finale, the capstone to the comedy of manners—only just touched by poignancy in the slow movement—that climaxes the concerto year of 1784.

—S.L.

Wolfgang Amadè Mozart
Symphony No. 40 in G minor, K.550

Mozart composed his last three symphonies, Nos. 39, 40, and 41, during the summer of 1788, probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances are not known. Symphony No. 40 in G minor, K.550, was completed on July 15, 1788. It was first performed in America by the Philharmonic Society of New York under Henry C. Timm on April 25, 1846. Georg Henschel gave the first Boston Symphony performances of the Symphony No. 40 in November 1881, in the orchestra's first season. Serge Koussevitzky led the first Tanglewood performance on August 7, 1941, and André Previn the most recent, on August 30, 1994. The score originally called for flute, two each of oboes, bassoons, and horns, plus strings; later Mozart rewrote the two oboe parts for two each of oboes and clarinets. It is the earlier version, without clarinets, that will be heard at this performance.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character

here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three and a half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on June 17 he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). His attempt to improve the family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own con-

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certs. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood between the three symphonies —from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, while again including oboes rather than clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. But his last symphonies, along with those of Haydn, highlight a miraculous decade of accomplishment between 1785 and 1795. Among the works that appeared in this period are Haydn's six Paris symphonies (Nos. 82-87; 1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (Nos. 88-89; 1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (Nos. 90-92; 1788-89); and the twelve that Haydn wrote for London (Nos. 93-104; 1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese classical symphony was fully established.

After finishing the E-flat symphony, K.543, on June 26, Mozart composed a few small pieces early in July: a little violin sonata in F "for beginners," K.547, on July 10; a trio in C for piano, violin, and cello, K.548, on the 14th, and a vocal trio to an Italian text, K.549, on the 16th. But the main composition of the month, completed on the 25th, was the symphony destined to become Mozart's most famous, the G minor (called this despite the fact that he had written an earlier symphony in this key more than a decade before).

The unrelieved "minorness" of the symphony, without even so much as a major-key coda at the very end, gives it a feeling of passionate violence that recommended the work to audiences earlier in the century, when so many of Mozart's compositions were considered mere decorative playthings. But tastes and perceptions change. Astonishing as it may be to us, Robert Schumann failed to find any pathos in this symphony. The extravagant Romantic heights from which he viewed Mozart's work had the effect of foreshortening the peaks and valleys of the earlier composer's expression, with the result that Schumann was able to perceive only grace and charm. In any case, minor keys were a serious business to Mozart, and when he chose to end the work still in the minor, that was the most serious of all.

The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. A symphony is a public event, and in Mozart's day it was customary to begin with a *coup d'archet*, a good loud bowstroke, just to get things off to a solid start (and perhaps to quiet the audience?); even in those Mozart symphonies in which the Allegro starts softly, it is always preceded by a slow introduction that begins *forte*. But in Symphony No. 40 we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old symbol of yearning; and the melody seems straightforward enough at first, but the interaction of melody and accompaniment raises questions about where the beat really falls in the phrase. Modulation begins already after the first emphatic cadence, and we soon reach the second theme in the relative major. Here we have to give Schumann full points: even if the passion of the symphony was lost on him, no one can dispute the sheer grace of the new theme, with its passing chromatic tones, which prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to a cadence. The

continued power of the minor mode over the expressive forces of the symphony becomes clear in the recapitulation when the second theme, instead of being brought back in the major, now arrives in the minor, further darkening the mood.

The slow movement is in the related major key of E-flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The minuet, in G minor, is much too severe a piece to suggest dancing at all, but the Trio, in G major, provides a brief welcome respite. In the finale, Mozart avoids the complexities of phrasing that were characteristic of the opening movement since he wants to bring the work to a stable conclusion, even though he intends to remain steadfastly in the minor, which, to eighteenth-century ears, was less final than the major. But the balance in the phrase articulation brings effective closure to this symphony that ranks as richest in pathos of all forty-one, and perhaps richest of all Mozart's works in any medium.

—S.L.

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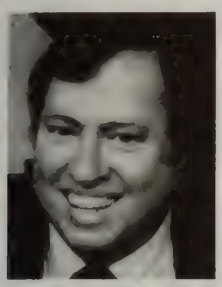
André Previn



One of America's best-known and most versatile musicians, André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host. As guest conductor of the world's major and most recorded orchestras, Mr. Previn appears annually with the Vienna Philharmonic both in Vienna and at the Salzburg Festival, its summer home. In addition he regularly conducts the Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, and San Francisco Symphony, to name but a few. In 1993 he became Conductor Laureate of the London Symphony Orchestra, of which he was principal conductor for ten years. During the past twenty-five years he has held chief artistic posts with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony, and Houston Symphony, touring with several of them worldwide. In the 1997-98 season, Mr. Previn will appear in North America with the Boston Symphony, the New York Philharmonic, the Pittsburgh Symphony, and the Orchestra of St. Luke's at Carnegie Hall, as well as in recital with violinist Young-Uck Kim at the Metropolitan Museum in New York City. In Europe he will conduct the Munich Philharmonic and the London Symphony. In Japan he will make his annual appearance with the NHK Symphony, in a series of three programs. As pianist, Mr. Previn performs and records chamber music with a variety of colleagues. With each orchestra of which he has been music director he has begun chamber music programs with the orchestral musicians. Mr. Previn has recently returned to one of his first loves, jazz, performing and recording with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. The André Previn Jazz Trio has toured Japan, North America, and Europe. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Also at this time he began his musical and personal friendship with Joseph Szigeti, which imbued him with a lifelong interest in chamber music. As a teenager he began to concentrate his efforts on the symphonic world in conducting and composition. His compositions include a piano concerto for Vladimir Ashkenazy, a cello sonata for Yo-Yo Ma, vocal works for Dame Janet Baker, Kathleen Battle, Barbara Bonney, and Sylvia McNair, a violin sonata for Young Uck Kim, a piano and woodwind trio for the St. Luke's Chamber Ensemble, and a music drama, *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard. On commission from San Francisco Opera, Mr. Previn is currently writing an opera based on Tennessee Williams's *A Streetcar Named Desire*, to a libretto by Philip Littell, to be premiered in San Francisco in September 1998. In 1991 Doubleday released Mr. Previn's memoir, "No Minor Chords–My Early Days in Hollywood," chronicling his years as composer, arranger, and orchestrator at the MGM Studios. Now an exclusive Deutsche Grammophon recording artist, Mr. Previn has recorded extensively for more than thirty years. In January 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn is celebrating the twentieth anniversary

of his Boston Symphony debut this summer. He has appeared regularly as a guest conductor with the BSO since his Tanglewood debut in 1977, most recently as both conductor and pianist in two programs at Symphony Hall this past February, when he also led the orchestra on tour to the Canary Islands and Florida, and then leading two programs at Tanglewood last month.

Horacio Gutiérrez



Since his professional debut in 1970 with Zubin Mehta and the Los Angeles Philharmonic, pianist Horacio Gutiérrez has appeared regularly with the world's greatest orchestras and on its major recital series. Mr. Gutiérrez's schedule for 1996-97 was highlighted by recitals in Berlin and San Francisco, and by appearances with the Baltimore Symphony, the Dallas Symphony, the Orchestre Philharmonique de Radio France, the London Symphony Orchestra, Japan's NHK Symphony, and the Orchestra of St. Luke's at Carnegie Hall. Last summer brought a return to New York's Mostly Mozart Festival and a concert with the Philadelphia Orchestra at the Saratoga Performing Arts Center. In recent seasons Mr. Gutiérrez has performed with the symphony orchestras of Boston, Cleveland, Philadelphia, Minnesota, Houston, Pittsburgh, Montreal, and San Francisco, as well as the NHK Symphony of Japan. During the 1995-96 season he was presented on the major recital series of several North American cities, including New York, Chicago, and Boston. In recent seasons he has given recitals at Amsterdam's Concertgebouw, Germany's Schleswig-Holstein Festival, and New York's Carnegie Hall, as well as in Los Angeles, Cleveland, Princeton, and St. Louis. He recently toured Japan with the National Symphony Orchestra under the direction of Mstislav Rostropovich and appeared with the Bavarian Radio Orchestra under the direction of Lorin Maazel in performances of the two Brahms piano concertos. A favorite of New York concertgoers, Mr. Gutiérrez is a frequent soloist at Lincoln Center's Mostly Mozart Festival and has appeared on its season-opening "Live From Lincoln Center" telecast. He has also performed numerous times at Avery Fisher Hall and Carnegie Hall, in recital and with orchestra. Of special importance was his performance at New York's 92nd Street Y of William Schuman's Piano Concerto in honor of the composer's seventy-fifth birthday. During the 1991-92 season he performed André Previn's Piano Concerto with Mr. Previn and the Pittsburgh Symphony, also appearing with that orchestra under Lorin Maazel's direction at Avery Fisher Hall. As a chamber musician he has played with the Guarneri, Tokyo, and Cleveland quartets. In 1982 he received the prestigious Avery Fisher Prize. Mr. Gutiérrez's most recent Telarc recording is a Grammy-nominated disc of Rachmaninoff's Second and Third piano concertos with Lorin Maazel and the Pittsburgh Symphony. Also available on that label are the two Brahms concertos with André Previn and the Royal Philharmonic Orchestra, Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's Rhapsody on a Theme of Paganini with David Zinman and the Baltimore Symphony, and Prokofiev's Second and Third piano concertos with Neeme Järvi and the Royal Concertgebouw Orchestra. Mr. Gutiérrez's television performances in Great Britain, the United States, and France have been widely acclaimed; he won an Emmy Award for his fourth appearance with the Chamber Music Society of Lincoln Center. He has also been welcomed by Johnny Carson on "The Tonight Show." A great film and theater fan, he has performed in recital with Irene Worth and Mariette Hartley. Born in Havana, Cuba, Horacio Gutiérrez appeared at the age of eleven as guest soloist with the Havana Symphony. A graduate of the Juilliard School, he became an American citizen in 1967. Mr. Gutiérrez made his Boston Symphony Orchestra debut in November 1971. He made his Tanglewood debut with the orchestra in August 1976 and appeared with the BSO most recently in January 1995, in subscription concerts at Symphony Hall.

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BARBER — *Prayers of Kierkegaard*, for mixed chorus, soprano solo, and orchestra, Opus 30

TANGLEWOOD FESTIVAL CHORUS,
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JANICE CHANDLER, soprano
RICHARD CLEMENT, tenor
MARIETTA SIMPSON, mezzo-soprano

INTERMISSION

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—
Presto—Tempo I
Adagio molto e cantabile—Andante moderato—
Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—Adagio cantabile—Allegro moderato—Allegro—Allegro assai—Presto—Allegro assai—Allegro assai vivace, alla marcia—Andante maestoso—Adagio ma non troppo, ma divoto—Allegro energico, sempre ben marcato—Allegro ma non tanto—Prestissimo

JANICE CHANDLER, soprano
MARIETTA SIMPSON, mezzo-soprano
RICHARD CLEMENT, tenor
NATHAN BERG, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
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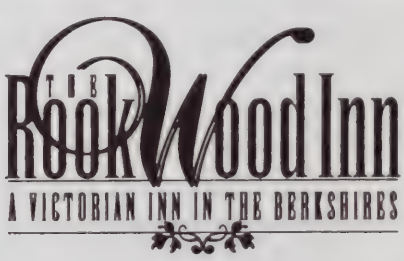
NOTES

Samuel Barber

Prayers of Kierkegaard, for mixed chorus, soprano solo, and orchestra (with incidental tenor solo and alto solo *ad lib.*), Opus 30

Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York, on January 23, 1981. Barber had been commissioned by Serge Koussevitzky to write a choral work of religious character as early as 1942, but he did not really begin work on it until the summer of 1953, after Koussevitzky's death, completing it the following January. He selected his texts from several writings and sermons by the Danish philosopher and theologian Søren Kierkegaard written between 1847 and 1855. The score bears the dedication "to the memory of Serge and Natalie Koussevitzky." Charles Munch led the Boston Symphony Orchestra in the first performances on December 3 and 4, 1954, with soprano Leontyne Price, contralto Jean Kraft, tenor Edward Munro, and the Cecilia Society Chorus, Hugh Ross, conductor. The Boston performances were followed by performances in New York's Carnegie Hall on December 8 and 11 (with Leontyne Price, Mary McMurray, Earl Ringland, and the Schola Cantorum) and then at Tanglewood on July 29, 1955 (with Leontyne Price, Regina Sarfaty, Arthur Schaep, and the Festival Chorus). This is the first BSO performance since then. The score calls for soprano solo, incidental tenor solo, and alto solo ad lib. (Barber specifies that the alto part can be sung either by a soloist or by a small group of altos from the chorus), mixed chorus, two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbal, tam-tam, bass drum, snare drum, xylophone, triangle, whip, bells, harp, and strings.

In 1942, when his wife Natalie died, Serge Koussevitzky established the Koussevitzky Foundation with some of the proceeds of her considerable estate. It was planned that, through a permanent endowment at the Library of Congress, there would be new



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works commissioned annually in her memory. (During the conductor's own lifetime, he himself extended the commissions; after his death in 1951 the foundation continued its work, but the resulting compositions are dedicated to the memory of both Serge and Natalie Koussevitzky.) One of the first commissions he extended after the establishment of the foundation was to the young Samuel Barber for a choral work in his late wife's memory. The completion of this piece was delayed until after Koussevitzky's own death, though Barber wrote other works for him in the meantime, including his Second Symphony, the Cello Concerto, and *Knoxville: Summer of 1915.*

Part of the inspiration for what finally became *Prayers of Kierkegaard* was the experience Barber had on a visit to Rome in January 1951, attending a Christmas Eve midnight service at the little church of San Anselmo on the Aventine hill, where he heard a Mass sung entirely in Gregorian chant. As he wrote a few days later, "The simplicity and sincere style with which they sang this overwhelming music warmed all the corners of my heart left cold and untouched by the morning's magnificent pageantry [at St. Peter's]." A few years later, his uncle, the composer Sidney Homer (husband of the great contralto Louise Homer), who had been throughout Barber's life his most important mentor, wrote in his very last letter to his nephew, on the subject of the Gregorian chants, "They satisfy something in my soul and help me to believe...that the truth is just as simple and straightforward as a Gregorian chant. There is no place for complexity or perplexity. Away with them! The creative mind and the composing spirit have no use for them." This letter was written ten weeks before Homer's death—which occurred just about the time Barber was deeply at work on the *Prayers of Kierkegaard*, suggesting that the piece was just as much a memorial tribute to his beloved uncle as it was to the Koussevitzkys.

The cantata is performed continuously, though there are four specific subdivisions (identified by the asterisk separations in the text printed below). Barber begins with an unaccompanied melody in the Dorian mode, a reflection of his longstanding appreciation of Gregorian chant. It is an original melody, but one that captures in the twentieth-century the spirit of the medieval melody, with its flexibility and emphasis on projecting the text as directly as possible. It also provides several thematic ideas for future development. The cantata ends with a harmonized chorale, again an original melody. These two musical gestures, the alpha and omega of the piece, seem to suggest both the Catholicism of the Middle Ages and the Protestantism of Kierkegaard himself. Or better, perhaps, a sense of universality, as Olin Downes put it in his enthusiastic review of the performance that Munch and the BSO forces gave at Carnegie Hall soon after the premiere:

> The final chorale is no more an imitation of a Lutheran form, any more than the choral recitative [of the opening] comes from the Catholic direction. Universality

TANGLEWOOD FESTIVAL CHORUS AUDITIONS

Thursday, September 18, at 6:30 p.m. at Symphony Hall

The Tanglewood Festival Chorus, John Oliver, conductor, has openings in all sections for its 1997-98 season with the Boston Symphony Orchestra at Symphony Hall. Repertoire will include Bach's *St. Matthew* Passion, Mahler's Symphony No. 3, and the world premiere of Leon Kirchner's *Of things exactly as they are* with BSO Music Director Seiji Ozawa conducting; Haydn's *Te Deum* and Stravinsky's *Symphony of Psalms* with BSO Principal Guest Conductor Bernard Haitink; Janáček's *Glagolitic Mass* and Szymanowski's *Stabat Mater* under the direction of Sir Simon Rattle; and Ravel's *Daphnis et Chloé* under the direction of James Levine. Auditions will be held at Symphony Hall on Thursday, September 18, at 6:30 p.m. To audition, or for more information, please call (617) 638-9310.

is the suggestion, a universality that does not dismiss but includes invariably the consciousness of the infinite mercy, infinite tenderness, the cosmic design.

Barber himself contributed a note to the BSO program of the premiere—something very rare for him, since he was usually content to let his work speak for itself—to explain the affinity between Kierkegaard's thought and his own spiritual quest:

> The entire literary production of Kierkegaard is motivated by the intent of bringing men into a religious relationship with God, and throughout his writings one finds his three basic traits of imagination, dialectic, and religious melancholy. The truth he sought after was a "truth which is true for me," one which demanded sacrifice and personal response.

There is no question that Barber conceived the soprano solo part for Leontyne Price, whom he admired enormously, who had already premiered his *Hermit Songs* (with the composer at the piano), and for whom he was later to compose the principal female role in *Antony and Cleopatra*. The other two solo parts are more incidental, singing as contrast to the chorus in the middle of the third part ("But when longing lays hold of us"). But for the most part, the chorus dominates the work, whether in the newly invented "Gregorian chant," or in massive chordal passages or polychoral antiphony that still retains the spirit of the chant. Before the final chorale there is an extended orchestral Allegro molto based on the choral motif of the words "Father in Heaven," which is first uttered almost wildly (the marking is "Frenzied") but then quietly and calmly, with the soft ringing of distant bells, broadening into the serenity of the final chorale.

—Steven Ledbetter

SAMUEL BARBER, Prayers of Kierkegaard, Opus 30

O Thou Who art unchangeable, Whom nothing changes,
May we find our rest
and remain at rest
in Thee unchanging.
Thou art moved
and moved in infinite love by all things:
the need of a sparrow, even this moves Thee!
And what we scarcely see,
a human sigh,
this moves Thee, O infinite Love!
But nothing changes Thee, O Thou unchanging!

* * *

Lord Jesus Christ
Who suffered all life long
that I, too, might be saved,
and Whose suffering still knows no end,
This, too, wilt Thou endure:
saving and redeeming me,
this patient suffering of me,
with whom Thou hast to do—
I, who so often go astray.

* * *

Father in Heaven,
well we know that it is Thou
that giveth both to will and to do,
that also longing,
when it leads us to renew

the fellowship with our Saviour and Redeemer,
is from Thee.
Father in Heaven, longing is Thy gift.
But when longing lays hold of us,
oh, that we might lay hold of the longing!
When it would carry us away,
that we also might give ourselves up!
When Thou art near to summon us,
that we also in prayer might stay near Thee!
When Thou in the longing
dost offer us the highest good,
oh, that we might hold it fast!

* * *

Father in Heaven!
Hold not our sins up against us
But hold us up against our sins,
So that the thought of Thee should not remind us
Of what we have committed,
But of what Thou didst forgive;
Not how we went astray,
But how Thou didst save us!

—*Søren Kierkegaard*

Ludwig van Beethoven
Symphony No. 9 in D minor, Opus 125

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17 1770, and died in Vienna on March 26, 1827. Though one theme from this symphony appears in a sketchbook of 1815 and some sketches for the first movement were undertaken in late 1817 and early 1818, Beethoven only began concentrated work on the score in 1822. It occupied him throughout the following year, and he completed it in February 1824. The first performance took place at the Kärntnertor Theater in Vienna on May 7, 1824, in an all-Beethoven concert that opened with the "Consecration of the House" Overture and included the first hearing in Vienna of the Kyrie, Credo, and Agnus Dei from the "Missa Solemnis" before closing with the new symphony. The deaf composer stood on the stage beating time, but the real conducting was done by Michael Umlauf. The vocal soloists were Henriette Sontag, Caroline Unger, Anton Haitzinger, and J. Seipelt. The first American performance was given by the New York Philharmonic on May 20, 1846, under George Loder, with Mme. Otto, Mrs. Boulard, Mr. Munson, and Mr. Mayer. Georg Henschel led the first Boston Symphony performance in March 1882, during the orchestra's first season. The BSO's first performance of the Beethoven Ninth in the Berkshires was given to inaugurate the Music Shed on August 4, 1938; Serge Koussevitzky conducted, with soloists Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon. The chorus was the Cecilia Society, Arthur Fiedler, conductor. The BSO's most recent Tanglewood performance was on August 28, 1994. Christoph Eschenbach conducted, with Alessandra Marc, Florence Quivar, Frank Lopardo, Paul Plishka, and the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, strings, soprano, alto, tenor, and bass solos, and four-part mixed chorus.

Friedrich Schiller's ode *An die Freude* (*To Joy*), written in 1785 and published the following year, spoke directly to the new desire for spiritual freedom and secular reform that followed the spread of Enlightenment ideals to German-speaking countries. Its vision of world brotherhood and its message of reconciliation expressed in quasi-religious terms appealed to the young and idealistic. Almost immediately, composers be-

gan setting the text to music—more than forty settings are known, mostly for voice and piano, but also for various choral combinations. In 1793 Schiller received word from a friend in Bonn that a young composer there was undertaking yet another setting of the poem; of the results he anticipated from the twenty-three-year-old Beethoven, the friend wrote, "I expect something perfect, for as far as I know him he is wholly devoted to the great and sublime." If Beethoven did actually complete a musical setting of Schiller's ode in the early 1790s, it has been completely lost. But the notion of working out a musical version of the poem that spoke so strongly to him remained, to reach fruition three decades later in the powerful culmination of his last symphony.

He began work on the symphony—largely in response to an invitation from the Philharmonic Society of London to come to England in the winter of 1817-18 and bring two new symphonies—in the middle of a difficult and frustrating decade during which he composed less than at any other comparable period in his life. He had produced no symphonies after the Seventh and Eighth in 1812; his deafness had become nearly total, and his concern with difficult family matters (a legal battle to win the guardianship of his nephew) distracted his attention. In any case, the work on the new symphonies—he originally planned two, though only one was completed—was slow and difficult. He put the project aside for nearly five years, during which time he composed his last three piano sonatas, the *Missa Solemnis*, the *Consecration of the House* Overture, and the *Diabelli* Variations. When he returned to the symphonic sketches in the summer of 1822 he still hoped to write two sibling works, but by the following year he had settled on one, a symphony in D minor. By the beginning of 1823, the first movement was substantially finished; the rest was rather fully outlined by the end of the year. But the problem of a conclusion was worrisome; he was torn between two possibilities—a choral finale setting Schiller's ode which would end the D minor symphony in the major key, or a purely instrumental finale which would be largely, if not entirely, in the minor—quite different both musically and emotionally. (In the end,

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the sketch for the purely instrumental ending was recast and used in the A minor string quartet, Opus 132.) Even when he had definitively decided on the choral finale and had, in fact, invented the familiar hymnlike tune that served as its main theme and substantially composed the instrumental variations that mark its first appearance, he still agonized over the proper way of introducing voices into what was, up to that point, a purely instrumental work. As his amanuensis Schindler recalled: "One day he burst into the room and shouted to me: 'I have it! I have it!' He held his sketchbook out to me so that I could read: 'Let us sing the song of the immortal Schiller'; then a solo voice began the Hymn to Joy."

Beethoven finally settled on a slightly different formulation of the text for the baritone's recitative, but the basic idea remained: disavowal of the past and conscious welcome turning to something new. When actually setting Schiller's poem, Beethoven paid scant attention to literary propriety. He used, in the end, less than half of the text and freely rearranged the parts he did use so as to highlight and underline his musical architecture. Two passages in particular—one beginning "*Freude, schöner Götterfunken*" (the opening line) and the other, "*Seid umschlungen, Millionen*" (from the end of the first stanza)—are projected with themes designed to combine fugally and reappear at significant points of musical articulation. This treatment of the text has, on occasion, aroused the opprobrium of critics such as the nineteenth-century Mozart biographer Oulibicheff, who complained that Beethoven treated the sublime excerpts from Schiller's ode like scraps of an Italian opera libretto. Of course, after three decades of considering the poem as a subject for music, Beethoven's treatment far transcended a simple musical setting of the text designed to project its words from beginning to end. Rather he sought to capture the essence of Schiller's utopian striving for Elysium, something he could better accomplish in a purely musical treatment.

The symphony opens with its first theme gradually appearing out of a mysterious introduction hinting at indescribable vastness. No orchestral beginning was more influential throughout the nineteenth century, though no composer ever surpassed Beethoven in the suggestive power of this opening. Throughout the lengthy first movement, filled with a rich cornucopia of musical ideas and developments, we are never allowed to stray for long from the powerful reminder that this symphony is in a minor key, with all of the emotional elements that fact conjures up. The brilliant second movement, too, a gigantic, demonic scherzo, remains in the home key of D minor, fiercely reiterating the mood of the first movement. Even the timpani, which play the most prominent solo role in this movement, emphasize the minorness of the key. Rather than being tuned in the normal fashion to the tonic and dominant notes (D and A), they are most strikingly tuned to high and low F, the characterizing third degree of the minor scale, thus forcibly recalling, every time they play, that the key is D minor or its close relative F. Here, though, there is an important contrast in the middle section, where, for the first time in the symphony, D major appears, projecting a mood of pure, human joy; but it is cancelled by the return of the fugal scherzo.

The slow movement, richly evocative in its delicate lyricism, presents variations on a theme with a welcome warmth of emotion. This was the last of the major thematic ideas in the symphony to come to Beethoven, who was well advanced on the other movements before beginning this one. The key is B-flat, a close relative of D minor; a second, slightly faster theme appears in D major, but the brighter key is never strongly emphasized and finally slips back into the first key. The alternating variation themes become progressively more lush and ornate, sweetly consoling. But at the first sound of the finale, a "fanfare of terror," all sweetness and light is swept away. Beethoven creates a consciously ugly dissonance to introduce his public search for a way to turn the minor-key darkness of the opening movements into major-key affirmation. Cellos and double basses sing an operatic recitative calling up and summarily rejecting themes from each of the earlier movements (though there is an evident tinge of regret in the rejection of the third-movement theme). In a number of sketches for this section, Beethoven actually wrote words under the bass line, as if the instruments themselves were to sing out the reasons for their rejection of each theme, but in the end he al-

lowed the evident dramatic quality of the melodic line to stand alone. Then a new theme, emphatically major-key (it keeps hinging on the note F-sharp, the characteristic third step of the D major scale), simple, singable, even hymnlike, appears cautiously at first; it is welcomed by the rest of the orchestra, which begins a set of variations. Real progress seems to be underway when all this, too, is swept away by the return of the "fanfare of terror" made even more consciously ugly (Beethoven included every single note of the D minor scale in this chord). Here, at last, the baritone solo intervenes with the words Beethoven composed to introduce Schiller's poem: "Let us tune our voices in more pleasant and more joyful song." And, as the poem unfolds, the music to which Beethoven sets it also solves the problems raised by the earlier movements: the liberating power of joy, its reconciling effect on humanity, are expressed in music that works its way to one of the most powerful affirmations of D major ever composed, Beethoven's sturdy, confident answer to the questions posed by the opening of the symphony.

—S.L.

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!	O friends, not these tones;
Sondern lasst uns angenehmere anstimmen,	Rather, let us tune our voices
Und freudenvollere.	In more pleasant and more joyful song.
—Beethoven	
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	Drunk with fire, O Heavenly One,
Himmlische, dein Heiligtum.	We come unto your sacred shrine.
Deine Zauber binden wieder,	Your magic once again unites
Was die Mode streng geteilt,	That which Fashion sternly parted.
Alle Menschen werden Brüder,	All men are made brothers
Wo dein sanfter Flügel weilt.	Where your gentle wings abide.
Wem der grosse Wurf gelungen,	He who has won in that great gamble
Eines Freundes Freund zu sein,	Of being friend unto a friend,
Wer ein holdes Weib errungen,	He who has found a goodly woman,
Mische seinen Jubel ein!	Let him add his jubilation too!
Ja—wer auch nur eine Seele	Yes—he who can call even one soul
Sein nennt auf dem Erdenrund!	On earth his own!
Und wer's nie gekonnt, der stehle	And he who never has, let him steal
Weinend sich aus diesem Bund.	Weeping from this company.
Freude trinken alle Wesen	All creatures drink of Joy
An den Brüsten der Natur,	At Nature's breasts.
Alle Guten, alle Bösen	All good, all evil souls
Folgen ihrer Rosenspur.	Follow in her rose-strewn wake.
Küsse gab sie uns und Reben,	She gave us kisses and vines,
Einen Freund, geprüft im Tod,	And a friend who has proved faithful even in death.
Wollust ward dem Wurm gegeben,	Lust was given to the Serpent,
Und der Cherub steht vor Gott.	And the Cherub stands before God.

Froh wie seine Sonnen fliegen Durch des Himmels prächt'gen Plan, Laufet, Brüder, eure Bahn, Freudig wie ein Held zum Siegen.	As joyously as His suns fly Across the glorious landscape of the heavens, Brothers, follow your appointed course, Gladly, like a hero to the conquest.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine. Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen.	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars Surely a loving Father dwells.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt? Such ihn überm Sternenzelt! Über Sternen muss er wohnen.	Do you fall headlong, ye Millions? Have you any sense of the Creator, World? Seek him above the canopy of the stars! Surely he dwells beyond the stars.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum. Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine. Be embraced, ye Millions! This kiss to the whole world!
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt? Such ihn überm Sternenzelt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen.	Do you fall headlong, ye Millions! Have you any sense of the Creator, World? Seek him above the canopy of the stars! Brothers—beyond the canopy of the stars Surely a loving Father dwells.
Freude, Tochter aus Elysium! Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, Daughter of Elysium! Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen. Freude, schöner Götterfunken, Tochter aus Elysium! Freude, schöner Götterfunken!	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars Surely a loving Father dwells. Joy, beauteous, godly spark, Daughter of Elysium! Joy, beauteous, godly spark!

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ARTISTS

Robert Shaw



Last summer, to close the lBSO's Tanglewood season, Robert Shaw returned to the Boston Symphony podium for the first time since 1959, leading two works—Mozart's *Requiem* and Stravinsky's Symphony of Psalms—that figured in the program of his Boston Symphony debut at Tanglewood in August 1947. Mr. Shaw became Music Director Emeritus and Conductor Laureate of the Atlanta Symphony Orchestra in 1988, having served as that ensemble's music director for twenty-one years, during which time he built the Atlanta Symphony into a major American orchestra acclaimed for its national and international tours and award-winning recordings. A regular guest conductor of major orchestras in this country and abroad, Mr. Shaw is also in demand as a teacher and lecturer at leading colleges and universities in the United States. The Robert Shaw Institute was founded in recent years to foster excellence in music-making, especially in the choral arts. The Institute's summer festivals have attracted admiring attention from the international press and produced a number of recordings by the Robert Shaw Festival Singers. This has led to a collaboration with Carnegie Hall in the annual Robert Shaw Choral Workshops. Mr. Shaw's distinguished career began in New York, where he formed and directed the Collegiate Chorale and where he prepared choruses for such renowned conductors as Arturo Toscanini and Bruno Walter. He was soon conducting major symphony orchestras and in 1948 formed the Robert Shaw Chorale and Orchestra, which, for the next seventeen years, became America's premier touring choral group and was sent by the U.S. State Department on several tours to thirty countries, including Europe, the former Soviet Union, the Middle East, and Latin America. Mr. Shaw served as music director of the San Diego Symphony and as associate conductor of the Cleveland Orchestra, working closely with George Szell for ten years, before becoming music director of the Atlanta Symphony Orchestra in 1967. Throughout his career he has received abundant recognition for his work. His awards include thirteen Grammys, England's *Gramophone* Award, a gold record for the first RCA classical recording to sell more than a million copies, honorary degrees and citations from forty United States colleges and universities, four ASCAP awards for service to contemporary music, the first Guggenheim Fellowship ever awarded to a conductor, the Alice M. Ditson Award for Service to American Music, the George Peabody Medal for outstanding contributions to music in America, and the Gold Baton Award of the American Symphony Orchestra League for "distinguished service to music and the arts." Mr. Shaw was appointed by President Jimmy Carter to the National Council on the Arts, and he was a 1991 recipient of the Kennedy Center Honors, the nation's highest honor to performing artists "who through a lifetime of accomplishment, have enriched American life by their achievement in the performing arts." He was named "Musician of the

Taking the BSO Into the Next Century

The next four years mark a critical period for the long-term future of the Boston Symphony Orchestra. The BSO is not immune to the cultural and financial challenges facing arts organizations today. Consequently, the orchestra has launched the BSO/2000 Campaign to maintain its artistic standards and to fulfill its mission of performance, outreach, and training, the scope of which is unrivaled the world over. This $130 million fundraising effort is the largest of any symphonic organization. Continuing through the year 2000, the campaign will permit the orchestra to sustain its seven enterprises: the Boston Symphony Orchestra, the Boston Pops, the Tanglewood summer season, the Tanglewood Music Center, the Boston Symphony Chamber Players, the Tanglewood Festival Chorus, and the facilities of Symphony Hall and Tanglewood.

Serving as financial guardians of the BSO, individuals, corporation, foundations, government agencies, and estates have already contributed more than $60 million toward this goal. If you would like to learn more about the orchestra's mission, its seven enterprises, and the BSO/2000 Campaign, please call the BSO's Development Office in Boston at (617) 638-0250, or write to Julie Diaz, Campaign Director, Symphony Hall, Boston, MA 02115.

Year" in the 1992 edition of *Musical America*, the international directory of the performing arts, and during that same year was awarded the National Medal of Arts in a White House ceremony. Mr. Shaw was the 1993 recipient of the Conductors' Guild Theodore Thomas Award, in recognition of outstanding life achievement in conducting as well as his contributions to the profession in the education and training of young conductors. In March 1987 he received the French government's highest honor to artists, the medal of *Officier des Arts et des Lettres*.

Janice Chandler



Making her Tanglewood debut in this concert, soprano Janice Chandler has become a favorite soloist of Robert Shaw, having performed under his baton with the Cleveland Orchestra, Minnesota Orchestra, and Florida Orchestra, as well as the symphony orchestras of Atlanta, Baltimore, and San Diego. Later in the season she appears with Mr. Shaw in Bach's B minor Mass at Carnegie Hall. Also with Mr. Shaw she has participated in a recording of Christmas songs scheduled for release on Telarc. Ms. Chandler has also performed with such renowned conductors as Christoph von Dohnányi, Esa-Pekka Salonen, Charles Dutoit, Raymond Leppard, and Sergiu Comissiona, as part of a career that also encompasses solo recitals, chamber music performances, and radio broadcasts. The coming season brings performances of Brahms's *German Requiem* with the Montreal Symphony, *Porgy and Bess* with Bobby McFerrin and the St. Paul Chamber Orchestra, Mendelssohn's *Elijah* with the Florida Orchestra and Youngstown Symphony, Beethoven's Ninth Symphony with the symphony orchestras of Baltimore and Wichita, Fauré's *Requiem* and Mozart's *Exsultate, jubilate* with the Detroit Symphony, Strauss's Four Last Songs with the Grand Rapids Symphony, and Gorecki's Symphony No. 3 with the Columbus Symphony. In the 1996-97 season Ms. Chandler's performances included the Brahms *German Requiem* with the Minnesota Orchestra and San Diego Symphony with Robert Shaw, as well as with the Atlanta Symphony and Florida Orchestra, Schubert's Mass in E-flat with Mr. Shaw and the Cleveland Orchestra, Mahler's Symphony No. 2 with Esa-Pekka Salonen and the Los Angeles Philharmonic, Orff's *Carmina burana* with the Baltimore Symphony and the Choral Arts Society of Washington, Monteverdi's *Vespers* with Boston Baroque, which was recorded by Telarc, *Messiah* with the Masterworks Chorus at Carnegie Hall, and Ellington's *Sacred Concerts* with the Concordia Orchestra at Lincoln Center. Summer engagements included Brahms's *German Requiem* and Schubert Lieder at the Cincinnai May Festival, *Porgy and Bess* with Bobby McFerrin at the Mann Music Center, and Poulenc's *Gloria* and Honegger's *King David* with Charles Dutoit, also at the Mann Music Center. Other recent performances have included Puccini's *La bohème* with Washington Opera and a tour of France with the Choral Arts Society of Washington, including stops at the Evian Festival, Aix-en-Provence, and the Sorbonne in Paris. Ms. Chandler holds a B.A. in vocal performance from Oakwood College and an M.M. in vocal performance from Indiana University. She has studied with Virginia Zeani, Margaret Harshaw, and Todd Duncan and was also the recipient of a Performance Certificate from Indiana University. Ms. Chandler is a lifetime resident of the Washington, D.C., Metropolitan area. In addition to her active solo career she is an adjunct professor of voice at Morgan State University, where she teaches group and individual voice and music appreciation. She is also a regularly featured soloist on the "Breath of Life" international television program. Ms. Chandler is currently working on a recording of classical and sacred music, some of which she has composed.

Marietta Simpson



Mezzo-soprano Marietta Simpson has sung with many of the world's great conductors, with such orchestras as the Philadelphia Orchestra, the New York Philharmonic, the Cleveland Orchestra, the Boston Symphony, the National Symphony, the Los Angeles Philharmonic, the Toronto Symphony, and the City of Birmingham Symphony Orchestra. This past June Ms. Simpson was soloist in Mozart's *Requiem* with Michael Tilson Thomas and the San Francisco Symphony; in July and August she appeared in *Porgy and Bess* under Andrew Litton at the Bregenz Festival in Austria. Her 1997-98 season brings performances of Mendelssohn's *Elijah* with Robert Shaw and the City of Birmingham Symphony and with Roger Norrington and the San Francisco Symphony; Beethoven's Ninth Symphony with the Columbus Symphony and the New Jersey Sym-

phony, with the latter under Zdenek Macal's direction during the opening week of the New Jersey Performing Arts Center in Newark; Janáček's *Glagolitic Mass* and Szymanowski's *Stabat Mater* with Sir Simon Rattle and the Boston Symphony Orchestra in January; and Franz Schmidt's *Book of the Seven Seals* with Franz Welser-Möst and the Cleveland Orchestra. She also appears twice with Robert Shaw and the Atlanta Symphony, in Handel's *Messiah* and Bach's B minor Mass, the latter to be repeated in Carnegie Hall. She also has a number of recitals scheduled, including a Brahms-Schubert concert with pianist Jerome Rose at the Library of Congress and another at Agnes Scott College in Decatur, Georgia. Highlights of past seasons include her Boston Symphony debut under Robert Shaw's direction at Tanglewood in August 1996, participation in Mr. Shaw's highly praised Robert Shaw Workshops at Carnegie Hall, participation in the private gala concert and dinner honoring Isaac Stern at Carnegie Hall, performances with Houston Grand Opera of *Porgy and Bess* and Virgil Thomson's *Four Saints in Three Acts*, her Covent Garden debut in Trevor Nunn's production of *Porgy and Bess*, her 1991 New York Philharmonic debut in Mendelssohn's *Elijah* under Kurt Masur, and her 1988 Carnegie Hall debut with Robert Shaw and the Atlanta Symphony in Brahms's *Alto Rhapsody*. Ms. Simpson can be seen on VAI videocassette in Handel's *Messiah* with Robert Shaw and the Atlanta Symphony, which has been shown on PBS national telecasts at Christmas and Easter. She can also be heard on Telarc recordings with Mr. Shaw and the Atlanta Symphony of Vivaldi's *Gloria*, Bach's *Magnificat*, Schubert Masses 2 and 6, Beethoven's Mass in C, Bach's B minor Mass, Janáček's *Glagolitic Mass*, Mahler's Eighth Symphony, and Szymanowski's *Stabat Mater*, and on the EMI recording of *Porgy and Bess* led by Sir Simon Rattle. A native of Philadelphia, Marietta Simpson graduated from Temple University and received her master's degree in music from the State University of New York at Binghamton. In the spring of 1994, Temple University awarded her its Certificate of Honor as a distinguished alumnus, and Philadelphia's National Political Congress of Black Women presented her with its second annual Chisholm Award as an outstanding African-American woman in music. Among other honors, she was a 1983 finalist in the Metropolitan Opera regional auditions, a prizewinner in the 1989 Naumburg International Vocal Competition, and first-prize winner in the 1989 Leontyne Price Vocal Arts Competition sponsored by the National Association of Negro Business and Professional Women Clubs, Inc.

Richard Clement



The young American lyric tenor Richard Clement is acclaimed for his appearances in opera, concert, and recital. Engagements in the 1996-97 season included Berlioz's *Lélio* with the Montreal Symphony conducted by Charles Dutoit and recorded by Decca, Mozart's *Requiem* with Manfred Honeck and the Houston Symphony, Handel's *Messiah* with Robert Shaw and the Atlanta Symphony, *Messiah* with Bobby McFerrin and the St. Paul Chamber Orchestra, Jonathan Miller's staging of Bach's *St. Matthew* Passion at the Brooklyn Academy of Music, and Mendelssohn's *Elijah* with the Orchestra of St. Luke's at Carnegie Hall and Schubert's Mass in E-flat with the Cleveland Orchestra, both under the direction of Robert Shaw. Operatic engagements included the roles of Nanki-Poo in *The Mikado* and Little Bat McLean in *Susannah* with Vancouver Opera. In 1995-96 Mr. Clement's opera engagements included the role of Don Ottavio in *Don Giovanni* at New York City Opera, a return to Vancouver Opera as Ferrando in *Così fan tutte*, and a return to Boston Lyric Opera as Fenton in *Falstaff*. In the summer of 1996 he appeared as Ernesto in *Don Pasquale* with Glimmerglass Opera. Concert engagements in 1995-96 included Bach's Cantata No. 191 with Seiji Ozawa and the Boston Symphony Orchestra (Mr. Clement's most recent BSO appearance, in December that season), Handel's *Messiah* with the Calgary Philharmonic, Mozart's Requiem with the Toronto Symphony, and Belmonte in concert performances of Mozart's *Die Entführung aus dem Serail* with Boston Baroque. In the summer of 1995 he returned to the Opera Festival of New Jersey as Nemorino in *L'elisir d'amore* followed by a performance of Beethoven's Ninth Symphony with Robert Shaw and the Cleveland Orchestra at the Blossom Festival. Past opera engagements have also included the title role of Bernstein's *Candide*, Bruno in *I puritani*, and Lockwood in Carlisle Floyd's *Wuthering Heights* directed by the composer, all with Boston Lyric Opera, Ferrando in *Così fan tutte* and Tamino in *Die Zauberflöte* with the Wolf Trap Opera Company, Don Ottavio in *Don Giovanni* with Vancouver Opera, the title role of Britten's *Albert Herring* with Atlanta Opera, and Brighella in *Ariadne auf Naxos* with Houston Grand Opera. Mr. Clement has enjoyed a

long-standing musical collaboration with Robert Shaw, including appearances with the Atlanta Symphony in *Messiah*, Bach's B minor Mass, and Mendelssohn's *Elijah*, and Britten's *War Requiem* at New York's Carnegie Hall with the Orchestra of St. Luke's. Past concert engagements have also included Mozart's *Requiem* with Christopher Hogwood and the Handel & Haydn Society, Verdi's *Requiem* with Marin Alsop and the Colorado Symphony, Orff's *Carmina burana* with Ms. Alsop and the Long Island Philharmonic, Weill's *Seven Deadly Sins* with John Mauceri and the Boston Symphony Orchestra, a special New Year's Day concert entitled "Symphony for the Earth" televised live by NHK in Japan with Seiji Ozawa conducting, concert performances of *Ariadne auf Naxos* with Wolfgang Sawallisch and the Philadelphia Orchestra, and Tchaikovsky's *Pique Dame* with Seiji Ozawa and the Boston Symphony Orchestra. Richard Clement studied voice at Georgia State University and at the Cincinnati Conservatory, where he received his master of music degree. He was a Tanglewood Music Center Fellow in 1990 and 1991, a member of the Houston Grand Opera Studio during the 1991-92 season, and a winner of the 1994 Richard Tucker Music Foundation Jacobson Study Grant. Mr. Clement made his Boston Symphony Orchestra debut in December 1990.

Nathan Berg



Born in Saskatchewan, Canada, bass-baritone Nathan Berg is making his Boston Symphony debut in this concert. Mr. Berg's vocal studies have taken him to the University of Western Ontario, the Aspen Opera Theatre Center in Colorado, the Maîtrisse National de Versailles in France, the Banff School of Fine Arts, and finally to London's Guildhall School of Music and Drama. Considered one of today's most talented young Lieder recitalists, he was winner of the Gold Medal for Singers at the Guildhall School and has also won the overseas section of the Royal Over-Seas League Competition as well as prizes in the Peter Pears and Kathleen Ferrier competitions. Also a prizewinner at the 1993 Walther Grüner Lieder Competition, he has given highly successful recitals at Pollack House in Glasgow, Blackheath Concert Halls, Wigmore Hall, the Harrogate International Festival, and the Three Choirs Festival. Mr. Berg's engagements in the 1996-97 season included the roles of Pluton, Neptune, and Jupiter in Rameau's *Hippolyte et Aricie* with William Christie and Les Arts Florissants at the Palais Garnier in Paris (recorded for Erato), Mozart's Figaro with Opéra de Nice, Masetto in *Don Giovanni* at Netherlands Opera, and Leporello in *Don Giovanni* with Boston Baroque. Concert engagements this season have included Christus in Bach's *St. Matthew* Passion with Helmuth Rilling in Europe and in Washington, D.C., Bach's B minor Mass with Stephen Cleobury in Utrecht, and recitals in Paris and Montreal. Mr. Berg has worked with Kurt Masur, Sir Colin Davis, Philippe Herreweghe, Yan Pascal Tortelier, Roger Norrington, and René Jacobs. Recent concerts have included a tour of the United Kingdom in Mahler's *Kindertotenlieder* with the Sofia Philharmonic Orchestra, *Messiah* with the Toronto Symphony and Calgary Philharmonic, Berlioz's *Damnation of Faust* with the London Philharmonic, Bach's *St. John* Passion with the RIAS Berlin Chamber Choir, Fauré's *Requiem* and Haydn's *Creation* with the Ulster Orchestra, the role of Aeneas in Purcell's *Dido and Aeneas* with Les Arts Florissant (recorded for Harmonia Mundi), *Orfeo* with La Double Bande under René Jacobs (also recorded for Harmonia Mundi), Brahms's *German Requiem* at Carnegie Hall under Helmuth Rilling's direction, concerts with the Indianapolis Symphony under Raymond Leppard as well as Schubert's *Winterreise* with Mr. Leppard at the piano, Haydn's *Creation* with Christof Perick and the St. Louis Symphony, Haydn's *Paukenmesse* with Esa-Pekka Salonen and the Los Angeles Philharmonic, and Haydn's *Lord Nelson* Mass with Christoph von Dohnányi and the Cleveland Orchestra. Past operatic engagements have included the roles of Guglielmo in *Così fan tutte* for Welsh National Opera and British Youth Opera, Leporello with the Tourcoing Opera, Mozart's Figaro with Opéra de Nice, Tourcoing Opera, and British Youth Opera, Mercurio in Monteverdi's *L'incoronazione di Poppea* at Netherlands Opera, and Schaunard in *La bohème* with Canadian Opera. Future appearances include the roles of Masetto at Netherlands Opera and Thésée in Rameau's *Hippolyte et Aricie* with William Christie and Les Arts Florissants in Montpellier, Caen, and New York. Mr. Berg's growing discography includes *Messiah*, Mozart's *Requiem*, and Purcell's *Dido and Aeneas*, all with William Christie, and songs by Othmar Schoeck with the English Chamber Orchestra under Howard Griffiths and with Julius Drake. Mr. Berg currently studies with Vera Rozsa.

To read about the **Tanglewood Festival Chorus**, see page 9.

Tanglewood
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HANDEL & HAYDN SOCIETY ORCHESTRA
STANLEY RITCHIE, director and violin soloist
LORRAINE HUNT, mezzo-soprano

WASSENAER — Concerto No. 2 *a cinque*
- Largo andante
- Presto
- Largo affettuoso
- Allegro moderato staccato

HANDEL — Overture and arias from *Agrippina*
- Overture
- "Ogni vento"
- "Pensieri"
- "L'alma mia"

LORRAINE HUNT

VIVALDI — *The Four Seasons*, from *Il cimento dell'armonia e dell'invenzione*, Opus 8

Concerto No. 1 in E, *Spring*
- Allegro
- Largo e pianissimo sempre
- *Danza pastorale.* Allegro

Concerto No. 2 in G minor, *Summer*
- Allegro non molto
- Adagio—Presto
- Presto

STANLEY RITCHIE

INTERMISSION

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

HANDEL

Arias from *Ariodante*

"Cieca notte"
"Dopo notte"

Ms. HUNT

VIVALDI

The Four Seasons, from *Il cimento dell'armonia e dell'invenzione*, Opus 8

Concerto No. 3 in F, *Autumn*

Allegro
Adagio molto
Allegro

Concerto No. 4 in F minor, *Winter*

Allegro non molto
Largo
Allegro

Mr. RITCHIE

Notes

Few music lovers recognize the name of the Dutch composer **Unico Wilhelm van Wassenaer**, though many people recognize some of the tunes he composed—and all because he did not get credit, until recently, for his work. The Count of Wassenaer Obdam, as his title ran, was one of many highly musical aristocrats in The Hague during the early years of the eighteenth century; we know that he, his sisters, and many of his acquaintances took part in musical soirées. But almost our only source of information about the music performed at these private events is an unsigned manuscript containing six string concertos in late Baroque style, found in the house archives of Twickel Castle, near Delden. A note on the manuscript indicates that the anonymous composer had, after persistent urging of those who took part in the music parties, decided to make his work public, but only on the condition that his name not be mentioned. But the handwriting is demonstrably that of Wassenaer. The music was published in The Hague in 1740 with a dedication to Willem Bentinck, a young Dutch nobleman. The publication, with the title *Sei Concerti Armonici* ("Six Harmonic Concertos"), was undertaken by an Italian musician, Carlo Francesco Ricciotti, but he was sworn not to disclose the composer's name, and for years these works were known in England, where they were very popular, as "Riciotti's concertos." They began to be circulated elsewhere in Europe, and early in the nineteenth century a Polish composer copied the score and attributed the work to Pergolesi. It was from his manuscript that the six concertos were published—erroneously—in the complete works of Pergolesi. And from that source Igor Stravinsky was given the music supposedly by Pergolesi that he used as the basis of his ballet *Pulcinella.* (He used only a small part of it, though, and nothing from the present concerto.)

Wassenaer's concertos call for a slightly unusual instrumental ensemble—*four* violin parts (rather than the more customary two), viola, and bass line, which implied the participation of a cello, perhaps a double bass, and a chordal instrument such as harpsichord, organ, or lute. Even though the third and fourth violins have their own parts, it is normally the first two violins that dominate the melodic texture either with their competitive alternation, or paired in a single melody running in parallel thirds or sixths. The other two violins provide fullness and occasional rhythmic continuity,

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while the viola and especially the bass line keep things moving along. The second of the six concertos in the *Sei Concerti Armonici*, is cast in the time's normal pattern of four movements, slow-fast-slow-fast. In the opening Largo the two top violins mostly move together in parallel motion, moving smoothly through the circle-of-fifths chord progressions, with a bit of a purple patch leading into the cadence of each half. The second movement races along at high speed, with all six of the stringed instruments (including the viola and cello) taking part in the lively interplay. The third movement is liltingly pastoral (and in the relative minor), while the closing Allegro moderato is a lively 6/8 jig in which the top two violins dance over the more stolid support of the lower parts.

* * * * *

For some fifteen years, between 1703 and 1718, **Antonio Vivaldi** (1768-1741) worked on and off in various capacities at Venice's Pio Ospedale della Pieta, a state-run orphanage for girls who were given special training in music. (This was considered to be useful in helping them find husbands, and thus getting them off the charity rolls.) Their frequent concerts were a highlight of the city's musical and social season. As sometime composer-in-residence, Vivaldi had to turn out a constant stream of new music; his tally of concertos for violin alone reaches more than 220!

After his death Vivaldi's music fell into oblivion until it was discovered that many of J.S. Bach's keyboard concertos were in fact transcriptions of concertos from Vivaldi's Opus 3. Only then did his music begin to see the light again, and its sheer volume, and the numerous conflicting attempts to catalogue it, led to a great deal of confusion. But one group of concertos was internationally popular in its own day and managed to avoid confusion in ours—the four works known as *The Four Seasons*.

Vivaldi published *The Four Seasons* as the first four concertos in his Opus 8, a set of twelve issued in Amsterdam in 1725. His fanciful title to the set, "*Il cimento dell'armonia e dell'inventione*" ("The Test of Harmony and Invention"), hints that its contents were in some way extraordinary. The "test" in question involves the ability of music to depict specific programmatic ideas. This is particularly true of the first four concertos, entitled *Spring*, *Summer*, *Fall*, and *Winter*.

Vivaldi had probably performed the concertos himself on many occasions before they were published. In a live concert he could explain the program to each of the pieces. For the publication, he chose to add four Italian sonnets, one describing each of the four concertos and its sequence of events. And he went farther—he actually entered into the player's instrumental parts brief descriptions of what was supposed to be happening.

This extraordinary effort was perhaps necessary because the Opus 8 concertos—and especially *The Four Seasons*—departed from the classic *ritornello* form established by Vivaldi himself in his Opus 3. There he had opened his concertos with an extended orchestral passage (called a "*ritornello*" because the material keeps returning) for full orchestra. This was designed to lay out the thematic ideas and identify the home key with rock-solid clarity. It would recur, often abridged, in various keys as the movement progressed, alternating with the soloist's flights of invention.

In *The Four Seasons*, Vivaldi's *ritornelli* depict the continuing natural phenomena of the seasons (such as "Languor from the heat" in the opening of *Summer*), while the episodes provide vivid sound-pictures of events. Sometimes these are general, as in *Spring*: "Song of the birds," "The brooks flow," "Thunderclaps," and "Song of the birds" again. Others are charmingly specific. The slow movement of *Spring*, for example, notes that the orchestral violins represent "The murmuring of the boughs and the grasses," the repeated viola notes are "The barking dog," and the gentle solo line above it all is "The sleeping goatherd." Others show Vivaldi's keen sense of humor, such as the staggering of the drunk in the first movement of *Autumn*, the crowd sleeping off the effect of their merrymaking in the second movement, and the many depictions of cold weather and its effects—stamping feet, chattering teeth—at the opening of *Winter*. At the same time, Vivaldi's concertos do exactly what a concerto is supposed to do: allow

the solo violinist opportunities to display virtuosity and expressive prowess. The listener can enjoy the structure of the concerto while sharing in the delight of the composer's imaginative use of melody, rhythm, harmony, and texture to create vivid tone-paintings.

(Note that the four concertos of *The Four Seasons* are independent works, and that in this concert they will be divided into two parts, *Spring* and *Summer* in the first half of the concert, and *Fall* and *Winter* to close the second half.)

* * * * *

Despite his German birth and his eventual adoption of English citizenship, the musical style of **George Friderick Handel** (1685-1759) is at heart Italian. The extended visit that he made to Italy between 1706 and 1710 left its mark permanently on his music—especially the vocal music, that genre for which the Italians have always had such a predilection. And it is only in the last couple of decades that we have begun to have fairly easy access (via recordings and, better still, staged performances) to the full range of Handel's dramatic genius.

Agrippina, the second and last opera Handel wrote while he was in Italy, established his international reputation. When it was produced as the principal opera of the Venetian carnival season (that is, the period between Christmas and the beginning of Lent), it was performed on twenty-seven consecutive nights, and the appreciative Venetians are reported to have cheered Handel with cries of "*Viva il caro Sassone*! ("Long life our dear Saxon!"). The libretto, by Cardinal Vincenzo Grimani, unfolds a plot inspired by Tacitus and Suetonius and based on historical characters though, as usual, treated with considerable freedom. It is cheerfully cynical, an anti-heroic comedy in which all the characters are quite matter-of-fact about their political goals. For present purposes it is enough to know that the Roman Emperor Claudius is away in Britain and his death has been reported. His wife Agrippina is determined to secure the succession

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to her son Nero. The three arias for Agrippina to be performed here demonstrate different aspects of her musical personality; for concert purposes they appear in reverse order from the opera.

The overture to *Agrippina* contains an energetic opening section, with dotted rhythms and some sweeping scales in the violins and oboe followed by a vigorous Allegro. The aria "Ogni vento," which ends Act II, finds Agrippina confident that her cause is proceeding favorably.

RECITATIVE

Favorevol la sorte oggi m'arride;
Purche Cesare sia l'amato figlio,
s'incontri ogni periglio.

RECITATIVE

Fate smiles favorably on me today;
since my beloved son will be Caesar,
we may face up to every peril.

ARIA

Ogni vento, che al porto lo spinga,
Benche fiero minacci tempeste,

L'ampie vele gli spande il nocchier.
Regni il figlio mia sola lusinga;
Sian le stelle in aspetto funeste,
Senza pena le guarda il pensier.

ARIA

All you winds that drive him to port
(even though bold tempests might threaten),
let the steersman fill up the sails with you.
Let my son, my sole delight, reign;
if the stars be contrary,
let my thoughts behold them without pain.

"Pensieri" comes from the middle of Act II, where Agrippina is still greatly in doubt, and determined to win at all costs. The slow opening section of the aria is an invitation to the singer to ornament quite elaborately when it is repeated.

Pensieri,
pensieri, voi mi tormentate.
Ciel, soccorvi miei disegni!
Il mio figlio, fa che regni,
E voi, Numi il secondate!

Forebodings...
Forebodings, you torment me.
Heaven, aid my designs!
Let my son reign,
and you, gods, second this plan!

"L'alma mia frà le tempeste" is Agrippina's first aria in the opera; here the energy of her vocal line expresses the power of her determination to win.

RECITATIVE

Quanto fà quanto puote necessità di strato;
io stessa, io stessa!
Nulla più trascuri, all'opra, all'opra:
Lode hà, chi per regnar inganno adopra.

RECITATIVE

Whatever could be done at this need,
I myself have done!
Nothing is lacking; to action, to action!
She earns praise who uses trickery to win the crown.

ARIA

L'alma mia frà le tempeste
Ritrovar spera il suo porto.
Di constanza armato hò il petto,
Che d'un Regno al dolce aspetto
Le procelle più funeste
Son oggetto di conforto.

ARIA

Amidst the tempests, my soul
hopes to find its haven once more.
I have armed my spirit with constancy,
since the sweet vision of a kingdom
makes of the darkest storms
an object of comfort.

Ariodante comes near the end of Handel's operatic career, having been composed for a performance in London, at Covent Garden (not, of course, the Royal Opera House of today!), on January 8, 1735. It is one of Handel's most appealing operas, with a plot derived ultimately from *Canto* 4-6 of Ariosto's *Orlando furioso* (more familiar to English speakers in the version used by Shakespeare for the plot line of the falsely-

accused Hero in *Much Ado About Nothing*).

"Cieca notte" bitterly expresses Ariodante's dismay upon seeing what he thinks is his affianced Ginevra making love to another man the night before their marriage. (Handel wrote the role of Ariodante for a castrato, Giovanni Carestini; but in modern performances it is sung by a mezzo-soprano dressed as a man.) Ariodante laments what he has seen and berates the "friend" who revealed this (staged) situation.

Cieca notte, infidi sguardi,
spoglie infauste, insano core,
voi tradiste una gran fè!
Rio sospetto, occhi buggiardi,
empio amico e traditore!
Ogni ben rapisti a me.

Blind night, false glances,
inauspicious garments, insane heart,
you have betrayed a great faith!
Suspicious river of tears, lying eyes,
impious friend and betrayer!
You have stolen away my very happiness.

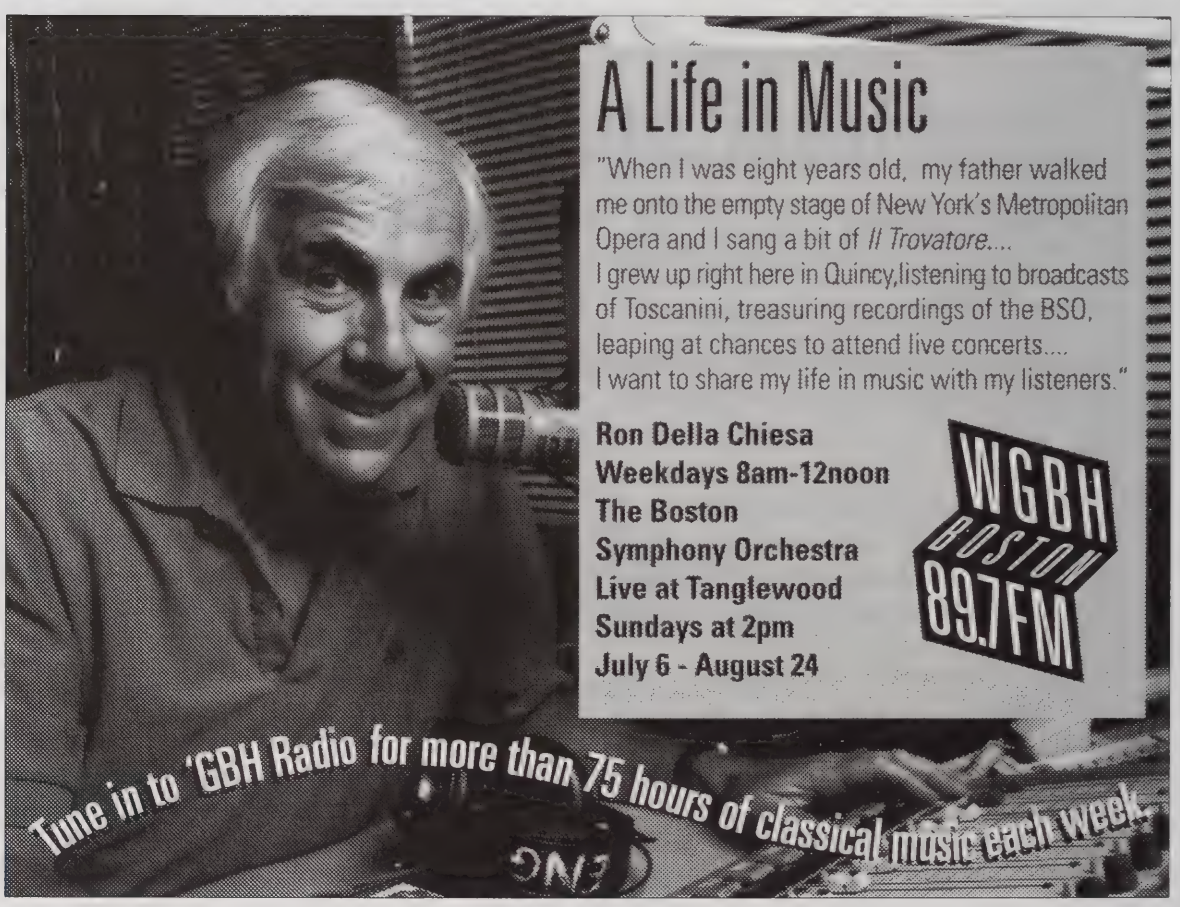
But all is set right. The villain confesses that he has falsely besmirched the reputation of Ariodante's love Ginevra, and Ariodante sings, at the end of the opera, an ecstatic aria ("Dopo notte") of rediscovered joy.

Dopo notte, atra e funesta,
splende in Ciel più vago il sole,
e di gioia empie la terra;
mentre in orrida tempesta
Il mio legno è quasi assorto,
giunge in porto, e'l lido afferra.

After a night, black and funereal,
the sun shines brightly in the sky
and the earth is filled with joy;
while in the horrid tempest
my bark was almost shattered,
now it is in port, held at the dock.

—translations by S.L.

—Steven Ledbetter

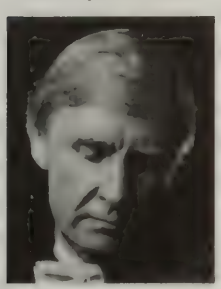


ARTISTS

Handel & Haydn Society

The Handel & Haydn Society is America's premier chorus and period orchestra. Under the artistic direction of internationally renowned conductor Christopher Hogwood since 1986, H&H is a leader in historically informed performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's Mass in B minor (1887) and *St. Matthew* Passion (1889). In recent years H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. The 1995-96 season featured a production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group. In addition to performances at Boston's Symphony Hall, H&H also offers critically acclaimed chamber concerts at Jordan Hall at the New England Conservatory under the direction of John Finney. H&H's innovative education program brings the joy of classical music to more than 7,000 students in forty-seven schools throughout Massachusetts. This is a return engagement at Tanglewood for the Handel & Haydn Society, which previously performed here in July 1991.

Stanley Ritchie



Recognized as a leading exponent of baroque and classical violin playing, Stanley Ritchie performs worldwide as a soloist, concertmaster, conductor, and chamber musician. Mr. Ritchie is a member of Duo Geminiani with harpsichordist Elisabeth Wright and of The Mozartean Players with fortepianist Steven Lubin and cellist Myron Lutzke, and often performs as soloist with The Bach Ensemble. Mr. Ritchie has directed the Philadelphia Bach Festival Orchestra and was a founding artist of Aston Magna. In addition to the Handel & Haydn Society, he has been frequent guest director and soloist with such organizations as The Academy of Ancient Music and the Philharmonia Baroque Orchestra. During his career as a modern violinist, Mr. Ritchie played as concertmaster of the New York City and Metropolitan Opera companies, as a member of the New York Chamber Soloists, and as first violinist of the Philadelphia String Quartet. Since 1982 he has been professor of violin at the Indiana University School of Music, where he also directs the Baroque Orchestra. He has lectured and given master classes in many countries, at such institutions as the Curtis Institute, the Juilliard School, the Peabody Conservatory, the Sydney Conservatorium in Australia, and the Royal Danish Conservatory in Copenhagen. Mr. Ritchie has recorded for harmonia mundi usa, L'Oiseau-Lyre, EMI, Nonesuch, Smithsonian, Lyrichord, Musical Heritage, and Focus. Recent recording projects have included Vivaldi's Opus 11 concertos for L'Oiseau-Lyre with Christopher Hogwood and the Academy of Ancient Music, *The Four Seasons* for EMI with the Baroque Orchestra of London, and the complete works for piano trio of Franz Schubert and a compact disc of seventeenth-century music for three violins and continuo, both for Harmonia Mundi (France).

Lorraine Hunt



A native of San Francisco, mezzo-soprano Lorraine Hunt began her musical career as a violist. Acclaimed as a recitalist, concert singer, and operatic performer, her repertoire ranges from the Baroque to the contemporary. On the opera stage she has excelled in roles as diverse as Charpentier's Médée, Mozart's Sesto, Bizet's Carmen, and Handel's Xerxes. In the 1996-97 season, Ms. Hunt's engagements have included the roles of Charlotte in *Werther* at the Opéra de Lyon under the baton of Kent Nagano, Sesto in *Giulio Cesare* at the Opéra National de Paris, and Phèdre in *Hippolyte et Aricie* at the Palais Garnier in Paris and at the Brooklyn Academy of Music, as well as Bach's *Magnificat* with Michael Tilson Thomas and the San Francisco Symphony. Future engagements include the title role in *Carmen* at the Opéra National de Paris, Triraksha in *Ashoka's*

Dream, a new opera by Peter Lieberson, at Santa Fe Opera, and the title role of Handel's *Xerxes* at New York City Opera. Recent successes include the role of Irene in Handel's *Theodora* at the Glyndebourne Festival in a new production by Peter Sellars, the title role of Charpentier's *Médée* with William Christie and Les Arts Florissants in Europe, at the Brooklyn Academy of Music, and on an Erato recording, the title role of Handel's *Ariodante* with Nicholas McGegan at the Göttingen Festival (recorded for Harmonia Mundi), the title role in Handel's *Xerxes* with Los Angeles Music Center Opera and Boston Lyric Opera, and Haydn's *Scena di Berenice* with Jeffrey Tate and the Boston Symphony Orchestra at Tanglewood. Other recent engagements have included performances of Berlioz's *Les Nuits d'été* with the Philharmonia Baroque and Nicholas McGegan and of Berlioz's *L'Enfance du Christ* at Carnegie Hall with Sir Charles Mackerras and the Orchestra of St. Luke's, a solo recital at the 92nd Street Y, a series of recitals with Dawn Upshaw at the same venue, and performances of Krása's Chamber Symphony with Seiji Ozawa and the Boston Symphony Orchestra in Boston and at Carnegie Hall. On television, Ms. Hunt has been seen nationwide on PBS and in Europe in Peter Sellars's productions of *Don Giovanni* (as Donna Elvira) and *Giulio Cesare* (as Sesto). Ms. Hunt's most recent recording, which was nominated for a Grammy Award for Best Vocal Performance, is Britten's *Phaedra* with Kent Nagano and the Hallé Orchestra on Erato, for which label she has also recorded Charpentier's *Médée*. For Harmonia Mundi she has recorded Handel's *Susanna*, *Theodora*, and *Clori, Tirsi e Fileno*, Handel's *Messiah* and "Arias for Durastanti," and Bach's *Anna Magdalena Notebook*. She has also recorded a disc of Schumann Lieder, for Koch Classics.

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BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

THE BSO GOES ON-LINE

Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1997 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

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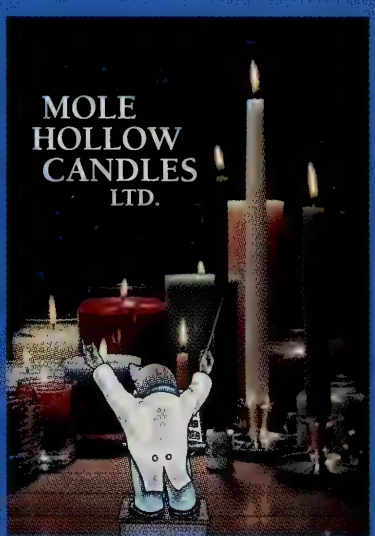


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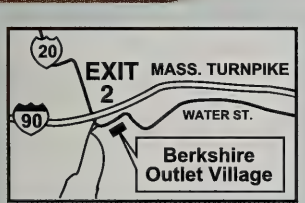
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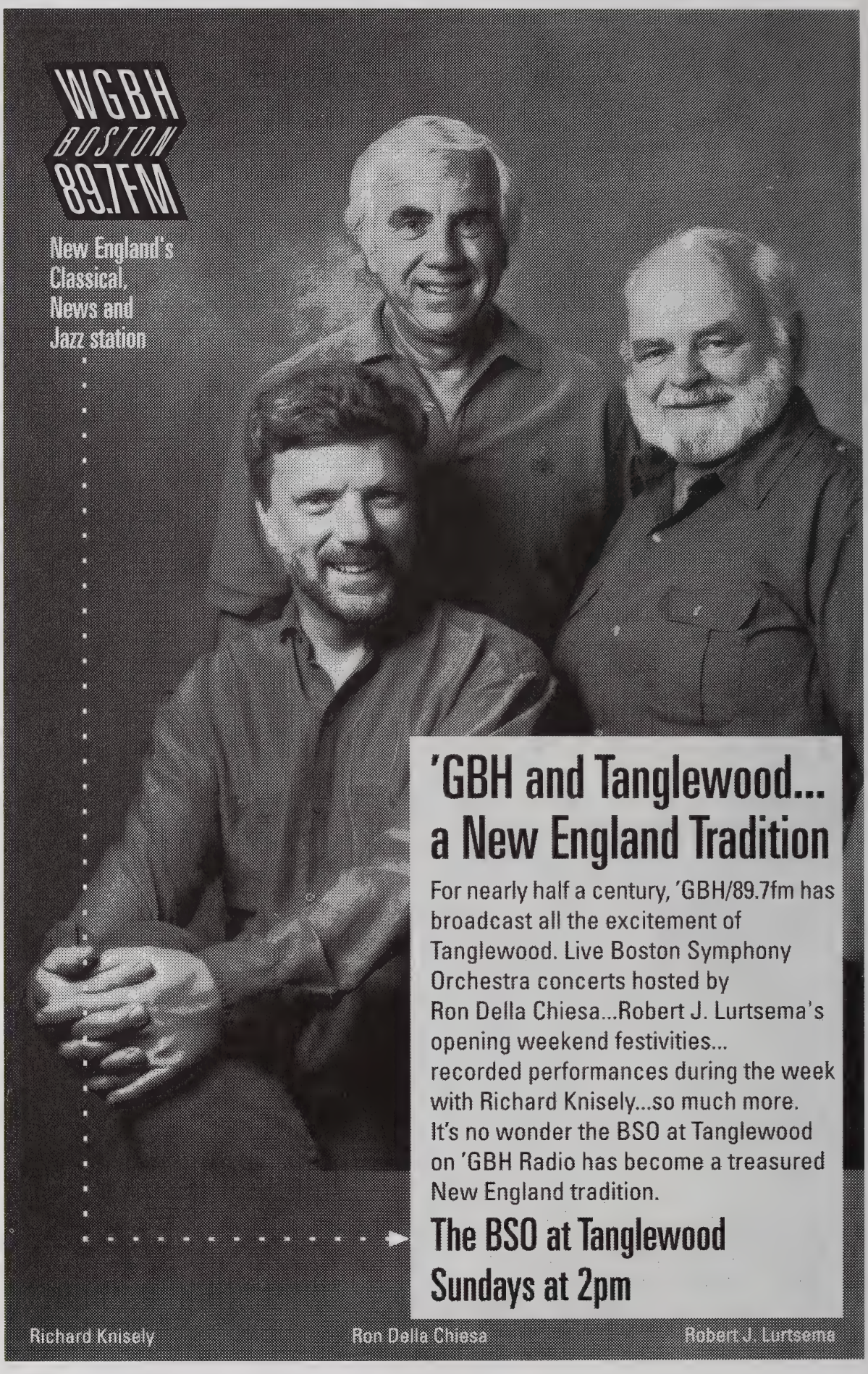
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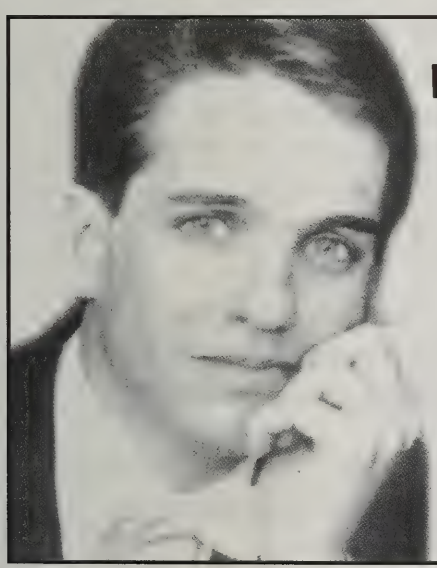
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Days in the Arts, a summer program of the Boston Symphony Orchestra at Tanglewood in cooperation with 23 school departments throughout Massachusetts, offers middle school students from diverse backgrounds an unparalleled opportunity to discover the world of the arts.

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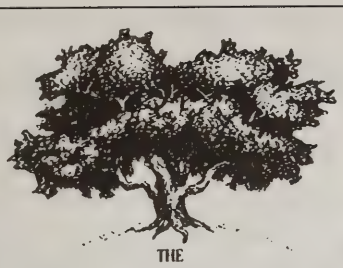
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AUGUST AT TANGLEWOOD

Friday, August 1, at 6 (Prelude)

LUCIA LIN, violin
ANDREW PEARCE, cello
HENG-JIN PARK ELLSWORTH, piano

Music of Shostakovich and Brahms

Friday, August 1, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ÁRCADI VOLODOS, piano
JOHN ALER, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

BEETHOVEN Piano Concerto No. 5, *Emperor*
BERLIOZ *Te Deum*

Saturday, August 2, at 8:30

BOSTON SYMPHONY ORCHESTRA
RICHARD WESTERFIELD, conductor
JOSHUA BELL, violin

LIEBERSON *Fire*
SAINT-SAËNS Violin Concerto No. 3
RACHMANINOFF Symphony No. 2

Sunday, August 3, at 2:30

The Serge and Olga Koussevitzky Memorial Concert
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
BARBARA BONNEY, soprano

BARBER *Knoxville: Summer of 1915*
MAHLER Symphony No. 5

Tuesday, August 5, at 8:30

TANGLEWOOD ON PARADE
(Afternoon events begin at 2:30pm)
BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, LEON FLEISHER, KEITH LOCKART, and JOHN WILLIAMS, conductors

BERNSTEIN Overture to *Candide*
RAVEL *Une Barque sur l'océan*; *Alborada del gracioso*
COPLAND "Buckaroo Holdiay" from *Rodeo*
GROFÉ "Old Creole Days" and "Mardi Gras" from *Mississippi Suite*
WILLIAMS *The Reivers*
TCHAIKOVSKY *1812* Overture

Wednesday, August 6, at 8:30

JUILLIARD STRING QUARTET

MENDELSSOHN Quartet No. 1 in E-flat, Op. 12
COPLAND Three Pieces for String Quartet
SCHUBERT Quartet No. 14 in D minor, D.810, *Death and the Maiden*

Thursday, August 7, at 8:30

RICHARD STOLTZMAN, clarinet
LUKAS FOSS, piano

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Music of Gershwin, Copland, Ives, Reich, Foss, Hindemith, and Bernstein

Friday, August 8, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
YEFIM BRONFMAN, piano

Music of Martinů and Brahms

Friday, August 8, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
LUKAS FOSS, pianist/conductor
JAMES GALWAY, flute
TAMARA SMIRNOVA, violin

J.S. BACH *Brandenburg* Concerto No. 5
FOSS *Renaissance Concerto* for flute and orchestra
BIZET Symphony in C
BIZET (arr. BORNE) *Carmen* Fantasy, for flute and orchestra

Saturday, August 9, at 8:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
YEFIM BRONFMAN, piano

BERLIOZ *Roman Carnival* Overture
RACHMANINOFF Piano Concerto No. 3
BARTÓK Concerto for Orchestra

Sunday, August 10, at 2:30

BOSTON SYMPHONY ORCHESTRA
CHALES DUTOIT, conductor
YO-YO MA, cello

RAVEL *Le Tombeau de Couperin*
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HAYDN Cello Concerto No. 1 in C
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Monday, August 11, at 8:30

URSULA OPPENS, piano

Music of Wuorinen, Carter, Picker, Nancarrow, and Rzewski

Friday, August 15, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
CHO-LIANG LIN, violin
NINA FERRIGNO, piano
RANDALL HODGKINSON, piano

Music of Beethoven and Brahms

Friday, August 15, at 8:30

BOSTON SYMPHONY ORCHESTRA
KENT NAGANO, conductor
CHO-LIANG LIN, violin

DEBUSSY Symphonic fragments from *Le Martyre de Saint Sébastien*
TCHAIKOVSKY Violin Concerto
STRAVINSKY *Petrushka* (1947 version)

Saturday, August 16, at 8:30

BOSTON SYMPHONY ORCHESTRA
HANS GRAF, conductor
SUSANNE MENTZER, mezzo-soprano

GLUCK Excerpts from *Orfeo ed Euridice*
BACH Orchestral Suite No. 3
MOZART Arias with orchestra
STRAVINSKY *Pulcinella* Suite

Sunday, August 17, at 2:30

BOSTON SYMPHONY ORCHESTRA
KENT NAGANO, conductor
EMANUEL AX, piano

MENDELSSOHN Symphony No. 3, *Scottish*
BEETHOVEN Piano Concerto No. 2
RAVEL *Daphnis et Chloé*, Suite No. 2



Thursday, August 21, at 8:30

PETER SERKIN, piano

Music of Takemitsu, Reger, and Beethoven

Friday, August 22, at 6 (Prelude)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Music of Barber and Brahms

Friday, August 22, at 8:30

BOSTON SYMPHONY ORCHESTRA
ROBERT SPANO, conductor
ANDRÉ WATTS, piano

RACHMANINOFF Two Études-tableaux (orch. Respighi)
RACHMANINOFF Piano Concerto No. 2
TCHAIKOVSKY Symphony No. 5

Saturday, August 23, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
HORACIO GUTIÉRREZ, piano

ALL-MOZART PROGRAM
Symphony No. 25; Piano Concerto No. 19 in F, K.459; Symphony No. 40

Sunday, August 24, at 2:30

BOSTON SYMPHONY ORCHESTRA
ROBERT SHAW, conductor
JANICE CHANDLER, soprano
MARIETTA SIMPSON, mezzo-soprano
RICHARD CLEMENT, tenor
NATHAN BERG, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BARBER *Prayers of Kierkegaard*
BEETHOVEN Symphony No. 9

Monday, August 25, at 8:30

BOSTON POPS ORCHESTRA
JOHN WILLIAMS, conductor
THOMAS MARTIN, clarinet

Selections from stage and screen, and Artie Shaw's Clarinet Concerto

Wednesday, August 27, at 8:30

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To include Vivaldi's *The Four Seasons* and arias from Handel's *Agrippina* and *Ariodante*

Programs subject to change.

TANGLEWOOD MUSIC CENTER

Leon Fleisher, Artistic Director

1997 Concert Schedule

Sunday, June 29, at 5:30 p.m.
Tanglewood Music Center
Opening Exercises
(free admission; open to the public)

Monday, June 30, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Concert
Tanglewood Music Center Orchestra
Seiji Ozawa and Conducting Fellows conducting—To include Beethoven Symphony No. 3, *Eroica*

Tuesday, July 1, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 5, at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, July 6, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 6, at 8:30 p.m.
Sonata Recital—TMC Fellows

Monday, July 7, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 8, at 8:30 p.m.
Vocal Recital—TMC Fellows

Sunday, July 13, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 13, at 2:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Tanglewood Music Center Orchestra
Robert Spano conducting
Isaac Stern, violin
Music of Bernstein, Mozart, Dvořák, and Brahms

Monday, July 14, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 15, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Thursday, July 17, at 8 p.m. and
Saturday, July 19, at 2:30 p.m. (Theatre)*
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Tanglewood Music Center Orchestra and Vocal Fellows
Seiji Ozawa conducting
David Kneuss, director; John Michael Deegan and Sarah G. Conly, design
Poulenc *Les Mamelles de Tirésias* (fully-staged production celebrating the 50th anniversary of the premiere)

Sunday, July 20, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 20, at 6 p.m.
BUTI Young Artists Orchestra

Monday, July 21, at 8:30 p.m.
BUTI Young Artists Chorus

Saturday, July 26, at 2 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher and Conducting Fellows conducting

Sunday, July 27, at 10 a.m.
The Natalie and Murray Katz Concert
Chamber Music—TMC Fellows

Monday, July 28, at 8:30 p.m.
Vocal Recital—TMC Fellows



Saturday, August 2, at 2 p.m.
BUTI Young Artists Orchestra

Sunday, August 3, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 3, at 6 p.m.
BUTI Young Artists Chorus

Sunday, August 3, at 8:30 p.m.
Manon String Quartet
(TMC Ensemble-in-Residence)

Saturday, August 9, at 11:30 a.m.
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Saturday, August 9, at 2 p.m.
TMC Fellows—Music of Varèse, Nancarrow/Mikhashoff, Lang, Zorn, Zappa, Rouse, Brant, and Antheil

Sunday, August 10, at 10 a.m.
TMC Fellows—Music of Messiaen

Sunday, August 10, at 8:30 p.m.
TMC Fellows—Music of Shostakovich, Rihm, Kurtág, and Gubaidulina

Monday, August 11, at 8:30 p.m.*
The Fromm Concert at Tanglewood
Ursula Oppens, piano—Music of Wuorinen, Carter, Picker, Nancarrow, and Rzewski

Tuesday, August 12, at 8:30 p.m.
TMC Fellows—Music of Wolfe, Turnage, Rouse, and Druckman

Wednesday, August 13, at 8:30 p.m.
TMC Fellows—Music of Gubaidulina

Thursday, August 14, at 8:30 p.m.
Tanglewood Music Center Orchestra
Reinbert De Leeuw, Stefan Asbury, and Conducting Fellows conducting
Music of Mackey, Beavers, Dutilleux, and Rouse

Tuesday, August 5*
TANGLEWOOD ON PARADE
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Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, Leon Fleisher, Keith Lockhart, and John Williams conducting
To include Tchaikovsky *1812* Overture

Saturday, August 16, at 2 p.m.
BUTI Young Artists Orchestra
André Smith conducting

Saturday, August 16, at 4:30 p.m.
Vocal Recital—TMC Fellows

Sunday, August 17, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 17, at 8:30 p.m.
Dshamilja String Quartet
(TMC Ensemble-in-Residence)

Tuesday, August 19, at 8:30 p.m.
Vocal and Chamber Music—TMC Fellows

Wednesday, August 20, at 8:30 p.m.
The Dr. Raymond and Hannah H. Schneider Concert
Tanglewood Music Center Orchestra
Conducting Fellows conducting

Schedule subject to change.

Additional TMC events may be scheduled. Up-to-date weekly information is available at the Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $6 ($10 for orchestra concerts). Tanglewood Friends are admitted without charge.

Unless otherwise stated, all concerts are held in Seiji Ozawa Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older. Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" on Tuesday, August 5, is a day-long series of concert performances and other events spotlighting the entire spectrum of Tanglewood's performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade," the Leonard Bernstein Memorial Concert on Sunday, July 13, and the performances of *Les Mamelles de Tirésias* on Thursday, July 17, and Saturday, July 19, are presented as benefits for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

TANGLEWOOD MUSIC CENTER ENDOWMENT FUNDS

Tanglewood Music Center Fellows pay little or no tuition; many are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Faculty Chairs. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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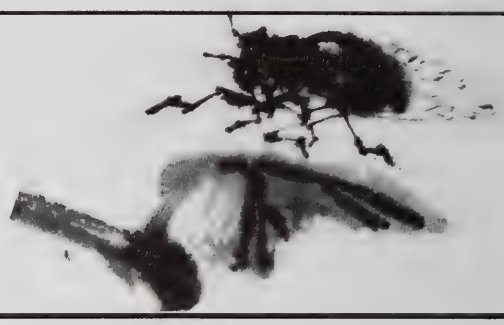
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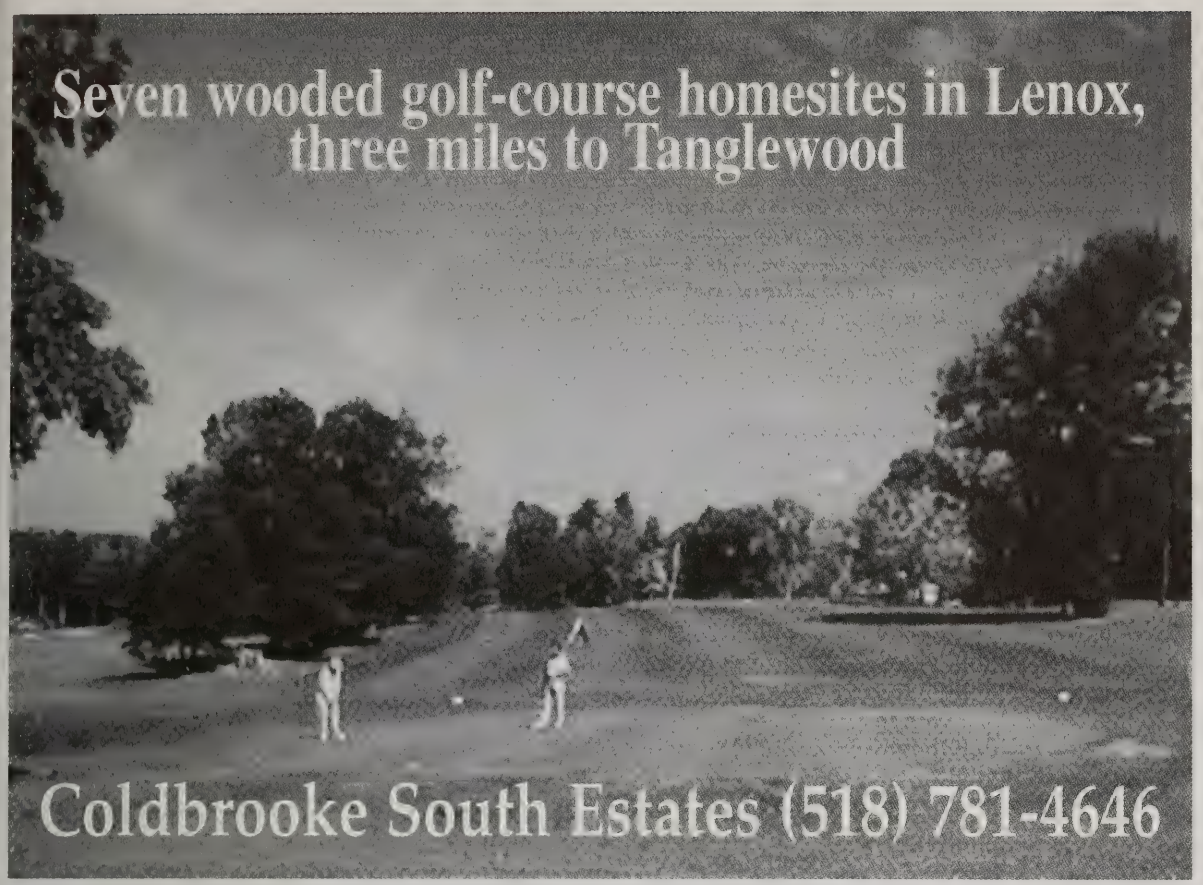


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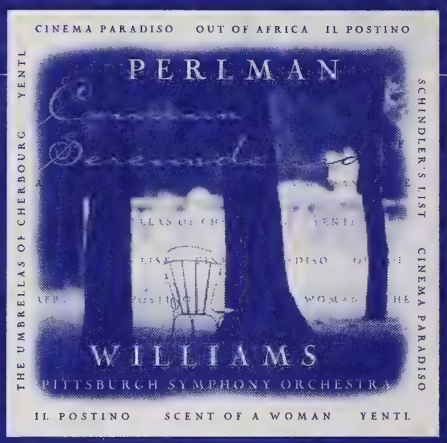
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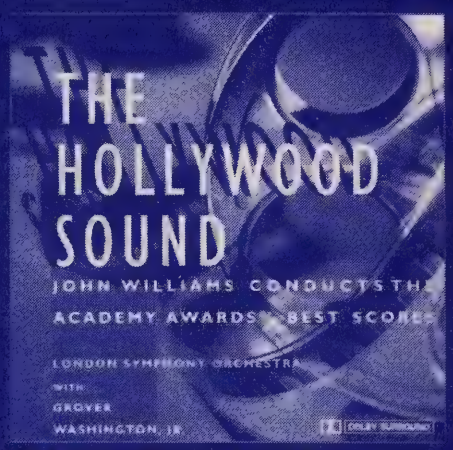
JOHN WILLIAMS



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JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and is also Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He is currently working on the score for the upcoming Steven Spielberg film *Amistad*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees*) premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Monday evening, August 25, 1997, at 8:30, at Tanglewood

JOHN WILLIAMS conducting

Festive Overture — Shostakovich

Overture to *William Tell* — Rossini

Capriccio espagnol, Op. 34 — Rimsky-Korsakov
Alborada—Variazioni—Alborada—
Scena e canto gitano—Fandango asturiano

INTERMISSION

Theme from *The Last World* — Williams

Theme from Jurassic Park — Williams

Theme from *Sabrina* — Williams

Tamara Smirnova, violin solo

A Tribute to Artie Shaw

Clarinet Concerto — Shaw

Back Bay Shuffle — May

THOMAS MARTIN

Somewhere Out There, from *An American Tail* — Mann/Horner-Osser

All Aboard! (A Sentimental Journey) — arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—
Casey Jones—Tuxedo Junction—Alabamy Bound—
Night Train—Take the 'A' Train—On the Atchinson,
Topeka and the Santa Fe—Wabash Cannon Ball—
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Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

THOMAS MARTIN

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. He also participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has also appeared on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum. He made his Boston Pops debut as a soloist in June 1996.

NOTES ON THE MUSIC

CAPRICCIO ESPAGNOL, Opus 34
Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestral showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

THEME from *SABRINA*
John Williams (b.1932)

Many predicted that it would be folly to remake Billy Wilder's 1954 *Sabrina*, starring Audrey Hepburn, William Holden, and Humphrey Bogart in an unlikely but sweet love story of the chauffeur's daughter, the womanizing playboy, and the serious brother who gets the girl. But the 1995 color version of *Sabrina*, directed by Sydney Pollack, had charms of its own and a very different take on the story. Julia Ormond was an updated woman in the title role, but the film became the story of the midlife crisis experienced by Harrison Ford (as Linus, the character originally played by Humphrey Bogart), and its romantic qualities came in considerable part from John Williams's score, especially for scenes in the moonlit garden of the family estate.

CONCERTO FOR CLARINET
Artie Shaw (b.1910)

New Haven-born Arthur Arshawsky became famous as one of the great clarinetists, bandleaders, and composers of the swing era under the name Artie Shaw. In 1936 he founded a band with a most unusual instrumentation, including a string quartet, three rhythm instruments, and his own clarinet. Later he added two trumpets, trombone, sax, and a singer, but even so the group may have been too novel, because he was forced to disband it in 1937. The following year he created a more traditional swing band and recorded his first big hit, a version of Cole Porter's "Begin the Beguine." Though he was seen as a rival and a challenge to Benny Goodman, Shaw was basically a very shy man who did not enjoy the limelight, and he largely withdrew from public performance after the early 1940s, though he continued to study and compose, flirting with classical music, as in his Concerto for Clarinet of 1940.

—Steven Ledbetter



THE BOSTON POPS ORCHESTRA

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Conductor

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Tamara Smirnova
Bo Youp Hwang
Leo Panasevich
Gottfried Wilfinger
Alfred Schneider
Raymond Sird
Amnon Levy
Nancy Bracken
Aza Raykhtsaum
Bonnie Bewick
Tatiana Dimitriades
Valeria Vilker Kuchment
James Cooke
Victor Romanul
Catherine French
Kelly Barr

Second Violins
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Wendy Putnam
Joseph Conte
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Sandra Kott
Diane Pettipaw

Violas
Ronald Wilkison
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
Rachel Fagerburg
Joseph Pietropaolo
Kenneth Stalberg

Cellos
Sato Knudsen
Carol Procter
Luis Leguía
Owen Young
Andrew Pearce
David Finch
George Seaman
Theresa Borsodi

Basses
Lawrence Wolfe
John Salkowski
Dennis Roy
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller

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Fenwick Smith
Kathleen O'Donnell

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Chikao Inomata

English Horn
Barbara LaFitte

Clarinets
Scott Andrews
Ian Greitzer

Bass Clarinet
Edward Avedisian

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Richard Ranti
Roland Small

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Gregg Henegar

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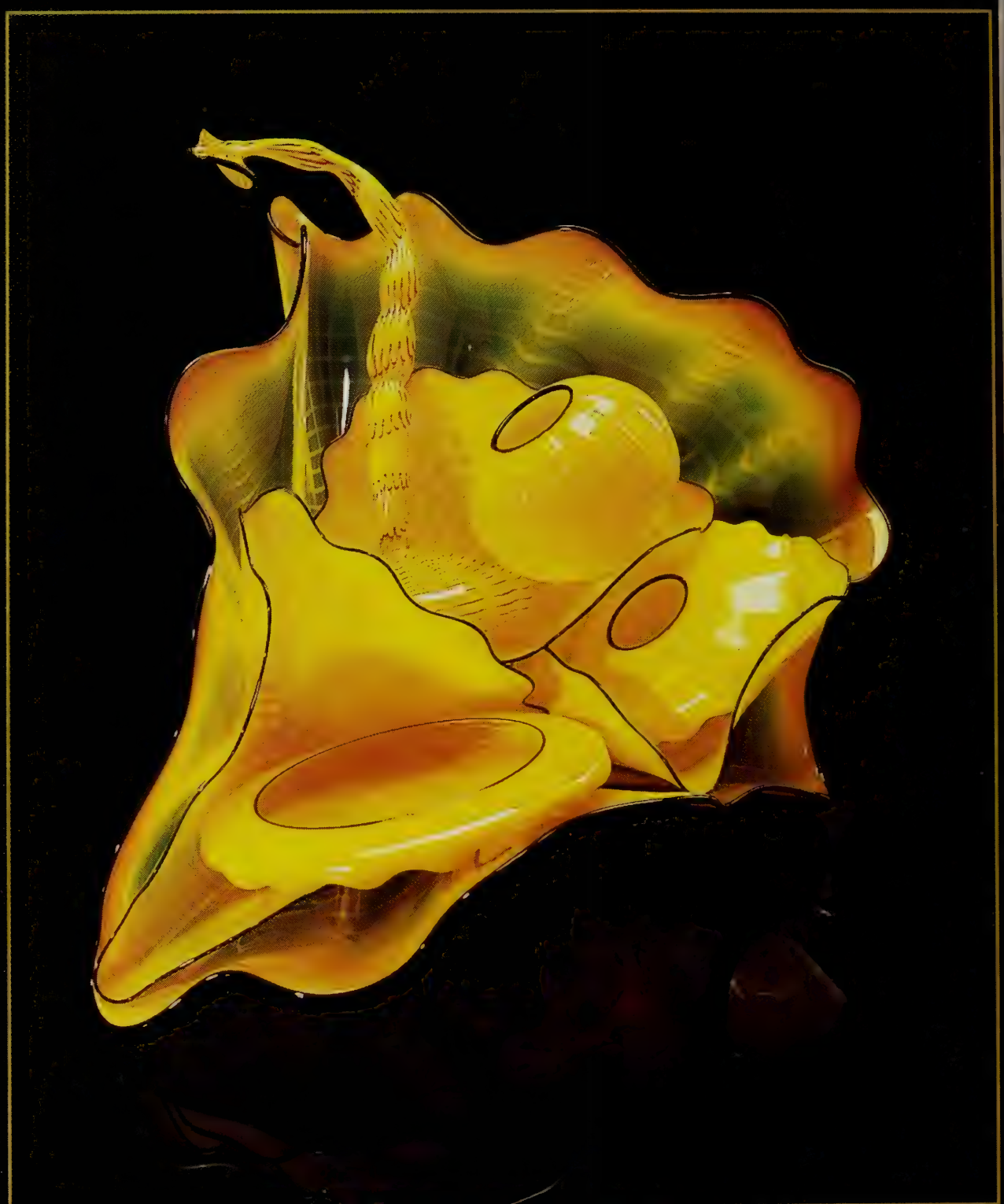
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ARTISTS

Chick Corea and Gary Burton



What has developed into one of the most enduring combinations in jazz began as an unplanned improvisation at the 1972 Munich Jazz Festival. Pianist Chick Corea (left) and vibraphonist Gary Burton were among the five artists performing unaccompanied sets in a concert billed as "The Art of the Solo." Solo performing was then a newly popular format, pioneered through recordings by both artists. The festival director wanted an ensemble finale, and Chick and Gary volunteered to perform a duet piece. A quick rehearsal resulted in the preparation of Corea's "La Fiesta," and the duo brought down the house with their unexpected collaboration. That performance led to an invitation to perform as a duet at the Berlin Jazz Festival a few months later, and subsequently the recording *Crystal Silence*, their first and most enduring album. The release of *Crystal Silence* generated more concert requests, and duet tours became a permanent part of both musicians' schedules. Their next two recordings, *Duet* (1979) and *Zurich Concert* (1981), both won Grammy awards and continued their successful formula of featuring mostly original music composed by Corea and showcasing the virtuosity and rapport of these two artists. For their fourth recording in 1983, a string quartet was added to perform Corea's *Lyric Suite for Sextet*. For more than twenty-five years, Chick Corea and Gary Burton have toured to most countries around the world. Their 1982 performances in Moscow and Leningrad marked the first jazz performances by American musicians in the Soviet Union in twenty years. Although both have continued their individual careers as bandleaders and recording artists, they have returned to the duet setting for annual performances. *Native Sense*, their newest compact disc project on Stretch records, is scheduled for release in October 1997 and features eleven new additions to their duet repertoire.

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MALCOLM LOWE, violin

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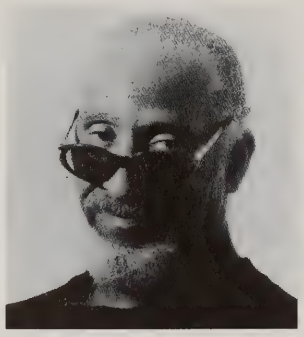


Randy Weston



Born in Brooklyn in 1927, Randy Weston grew up surrounded by music, with such legends as Ellington, Bird, and Monk regularly visiting and jamming in the Weston household. By the mid-1950s Randy Weston was a recording artist and bandleader with a growing reputation as a gifted composer as well as a talented pianist. In 1960 he recorded the landmark *Uhuru Africa* big band sessions, which successfully melded African motifs with jazz. By 1967, Randy Weston had relocated to Tangier, where he owned and operated the African Rhythms Club. During his five-year residency, the club developed into a mecca for international artists, writers, and musicians. From that point until now, Randy Weston has continued to evolve, traveling the world to spread the jazz gospel via his live performances and recordings. Since signing with Verve in 1991, he has added eight albums to his catalog, including *Saga* and *Earth Birth*. Recorded at the 1995 Montreal Jazz Festival, *Earth Birth* marks Mr. Weston's return to a trio format—with a twist. Joining drummer Billy Higgins and bassist Christian McBride are conductor Paul West and the Montreal Symphony Orchestra. These forces enabled Mr. Weston to present his work in a new, fresh manner. He characterizes the selections "Hi Fly," "Berkshire Blues," and "Little Niles" as representing "my original trail—New York, the Berkshires, Africa—all my spiritual homes." The recording also includes "Where," "Babe's Blues," and "Portrait of Billie Holiday."

Sonny Rollins



Tenor saxophonist Sonny Rollins has been called by many the jazz world's greatest living improviser. His talent has been documented in performances and recordings with the giants and near-giants of jazz, among them Charlie Parker, Lester Young, Bud Powell, Dizzy Gillespie, Fats Navarro, Thelonious Monk, Miles Davis, Kenny Dorham, Clifford Brown, Art Blakey, Max Roach, Coleman Hawkins, John Coltrane, and Elvin Jones. Since the early 1950s Mr. Rollins had made nearly fifty albums as a leader, including *Saxophone Colossus* (1956), *Way Out West* (1957), *A Night at the Village Vanguard* (1958), *The Bridge* (1962), *Don't Stop the Carnival* (1978), and *Old Flames* (1993). Born in New York City on September 7, 1930, to music-loving parents of West Indian ancestry, Sonny Rollins studied piano before switching to saxophone. By the time he was nineteen, his career had begun. In 1949 he recorded with bebop singer Babs Gonzales and with trombonist J.J. Johnson, who included Rollins' "Audubon" in that recording session. That same year Mr. Rollins also recorded with Bud Powell and Fats Navarro. In the mid-1950s Sonny Rollins stepped out as a leader, establishing his presence with a series of recordings for Prestige Records, all collected in the seven-CD set *The Complete Prestige Recordings*. During this period he also recorded such albums as *Freedom Suite* and *A Night at the Village Vanguard*, recorded with Monk, and was a member of the Brown-Roach quintet. From 1959 to 1962 Sonny Rollins took a sabbatical from performing,

then returned with the album *The Bridge,* featuring guitarist Jim Hall. Soon he was leading a quartet that featured the late Don Cherry and drummer Billy Higgins. In 1963 he recorded with Coleman Hawkins and in 1966 recorded a strictly jazz-based score for the film *Alfie.* In 1969 he took another sabbatical, traveling to India and studying yoga, then resumed active playing in 1972. He greatly expanded his repertoire, offering pop-based tunes, tunes with a funk beat, standards, straight-ahead tunes, and calypsos. He has kept to this pattern through the 1990s with such Milestone albums as *Nucleus, Sunny Days Starry Nights, G-Man,* and *Dancing in the Dark.* His 1996 album *Sonny Rollins Plus 3* finds him again investigating the familiar tenor sax/acoustic piano/bass/drums format; the recording also spotlights bassist Bob Cranshaw and drummers Al Foster and Jack DeJohnette. Sonny Rollins performs about fifty engagements a year. This is his first appearance at the Tanglewood Jazz Festival.

The New Black Eagle Jazz Band



At the forefront of the traditional jazz scene, the New Black Eagle Jazz Band—Tony Pringle (cornet and leader), Peter Bullis (banjo and manager), Billy Novick (clarinet and alto and soprano saxophones), Eli Newberger (tuba), "Pam" Pameijer (drums), Bob Pilsbury (piano), and Stan Vincent (trombone)—has earned accolades from audiences and critics alike. The Black Eagles are not merely a "revivalist" band, nor do they simply try to recreate verbatim the classics of yesteryear. Each of the seven members of the group has a strong musical personality, which can be expressed either individually or as one voice in the ensemble's characteristically rich and varied choruses. This enables them to treat songs from the 1920s with new insights, always keeping the music fresh and invigorated. One of the group's hallmarks has been its huge and diverse repertoire. The band has long been a pioneer in researching and performing some of the less familiar music of the classic jazz era. Currently consisting of more than 600 tunes, the band's songbook not only includes numbers by the early New Orleans masters—King Oliver, Louis Armstrong, and Jelly Roll Morton—but also the music of Duke Ellington, Fats Waller, and even some originals. Since its formation in 1971, the band has appeared in countless festivals, concerts, and clubs all over North America and Europe, and its recordings (including the Grammy-nominated *On the River*) receive airplay all over the world. The New Black Eagle Jazz Band has made more than three dozen recordings, on the Philips, GHB, Stomp Off, and Black Eagle labels. The ensemble is making a its third Tanglewood appearance, having performed in the 1994 and 1995 Tanglewood jazz festivals.

Odetta

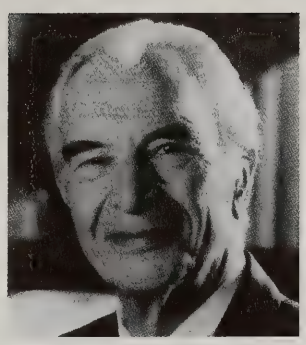
A dynamic force in the American folk music scene for more than four decades, Odetta was born in Birmingham, Alabama, moved to Los Angeles when she was six, and started private voice lessons at thirteen. She began her folk music career performing around San Francisco and in 1950, made her first professional appearance at the Hungry i. Engagements at the Tin Angel and New York's famed Blue Angel followed. Odetta went on to perform club dates, recitals at colleges and universities, and solo concerts in major halls the world over. Highlights of her versatile career have featured recitals at both Carnegie Hall and Town Hall in New York; a performance for President John F. Kennedy; participation in the re-opening festivities at Ford's Theater in Washington, D.C.; performances with the Baltimore, Milwaukee, St. Louis, and San Antonio symphony orchestras, the Boston Pops Orchestra, and the Brooklyn Philharmonic; Gershwin concerts in Germany, and Bessie Smith tributes in Montreux, Boston, Chicago, Chattanooga, and Jacob's Pillow. She has made many television appearances, hosted and performed the theme music for the children's program "The Spider's Web," and appeared on *A Prairie Home Companion.* Since making her dramatic debut in Arthur Miller's "The Crucible" at Stratford, Ontario, she has acted both on stage and in films. She has received an honorary degree from Johnson C. Smith University in Charlotte, North Carolina, and the Duke Ellington

Fellowship Award from Yale University. Odetta has performed at the world's major folk and jazz festivals and has made numerous recordings.

About the Black Eagles and Odetta

The teaming of the New Black Eagle Jazz Band and Odetta in a project to illuminate the music of America's early blues divas was the brainchild of music producer Fenton Hollander of Water Music/Mainstage. Dismayed by some presentations of Bessie Smith's music in the early 1980s, he wanted to produce a truer rendition of the music of singers like Ms. Smith and Ma Rainey. He had worked with the Black Eagles in many contexts; a chance hearing of Odetta performing on *A Prairie Home Companion* in 1983 convinced him that she was the vocalist he was seeking. Because the Black Eagles were based in Boston and Odetta in New York, rehearsals were achieved in a sort of relay system: Odetta rehearsed with a New York-based band, Vince Giordano's Nighthawks, and she and both bands performed at Castle Hill (Ipswich, Massachusetts) and at Jacob's Pillow in the summer of 1983. Both singer and band were pleased with the results and they reprised their association several times over the next two years; their geographic separation, however, made it difficult for them to develop new material. Last year they reteamed for the Black Eagles' 25th Anniversary Concert. The result was electric and they collectively resolved to schedule further joint appearances, and, somewhere down the line, a joint recording.

Dave Brubeck



Born on December 6, 1920, in Concord, California, jazz legend Dave Brubeck is equally distinguished as a composer and pianist. Studies at the College of the Pacific and with composer Darius Milhaud at Mills College led to his founding, with fellow students, the experimental Jazz Workshop Ensemble, which recorded in 1949 as the Dave Brubeck Octet. Later, in 1958, the combination of Dave Brubeck with drummer Joe Morello, double bassist Eugene Wright, and alto saxophonist Paul Desmond quickly achieved an overwhelming popular success as the Dave Brubeck Quartet. The Quartet's experimentation with time signatures unusual to jazz produced works like *Blue Rondo à la Turk* and *Take Five*, introducing millions of enthusiastic young listeners to unexplored regions of jazz. The group recorded and performed together continuously through 1967. As a composer, Mr. Brubeck has written and, in some cases, recorded several large-scale works, including two ballets, a musical, an oratorio, four cantatas, a mass, works for jazz combo and orchestra, and many solo piano pieces. In the last twenty years, he has organized several new quartets and continued to appear at the Newport, Monterey, Concord, and Kool jazz festivals. Mr. Brubeck performed at the White House in 1964 and 1981 and at the 1988 Moscow summit honoring the Gorbachevs. He is the recipient of four honorary degrees, the BMI Jazz Pioneer Award, and the 1988 American Eagle Award presented by the National Music Council. Dave Brubeck has appeared previously at Tanglewood, in the 1992, 1994, and 1996 jazz festivals.

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JANUARY 28
BERNARD HAITINK, conductor
Frank Peter Zimmermann, violin
Music of SHOSTAKOVICH and TCHAIKOVSKY

APRIL 8
SEIJI OZAWA, conductor
John Mark Ainsley, tenor (Evangelist)
Wolfgang Holzmair, baritone (Jesus)
Christiane Oelze, soprano
Nathalie Stutzmann, contralto
Kurt Streit, tenor
David Wilson-Johnson, bass-baritone
Tanglewood Festival Chorus,
John Oliver, conductor
PALS (Performing Artists at Lincoln School),
Johanna Hill Simpson, artistic director
J.S. BACH 'St. Matthew' Passion

OPEN REHEARSAL-B
3 WEDNESDAY EVENINGS AT 7:30PM

DECEMBER 3
SEIJI OZAWA, conductor
Joshua Bell, violin
Music of SCHUBERT, CORIGLIANO, and RAVEL

JANUARY 7
SIR SIMON RATTLE, conductor
Elzbieta Szmytka, soprano
Marietta Simpson, mezzo-soprano
John Mitchinson, tenor
Michail Ryssov, bass
James David Christie, organ
Tanglewood Festival Chorus,
John Oliver, conductor
Music of DVOŘÁK, SZYMANOWSKI, and JANÁČEK

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Jules Eskin, cello
Music of MOZART, BARBER, and RACHMANINOFF

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Krystian Zimerman, piano
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JANUARY 15
SIR SIMON RATTLE, conductor
Radu Lupu, piano
ALL-BEETHOVEN PROGRAM

APRIL 30
JAMES LEVINE, conductor
Tanglewood Festival Chorus,
John Oliver, conductor
Music of SIBELIUS and RAVEL

OPEN REHEARSAL-D
3 THURSDAY MORNINGS AT 10:30AM

NOVEMBER 6
BERNARD HAITINK, conductor
Murray Perahia, piano
Music of MOZART and SHOSTAKOVICH

FEBRUARY 19
ANDRÉ PREVIN, conductor
Kyung Wha Chung, violin
Music of BRAHMS and HAYDN

MARCH 12
SEIJI OZAWA, conductor
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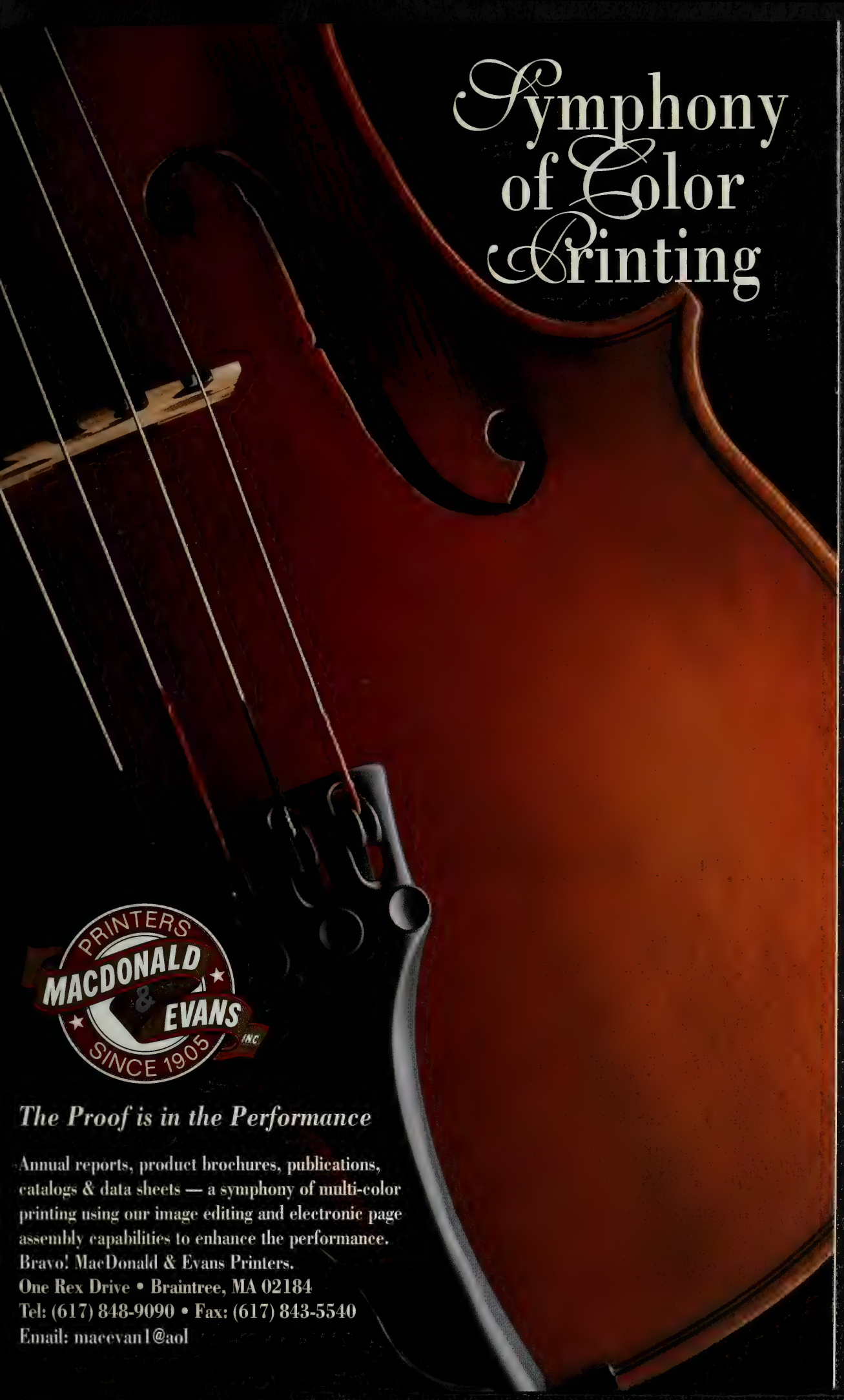


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